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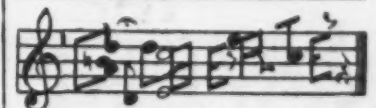
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Paris, July 14, 1914.

Marcel Dupré, as noticed in this column last week, is this year's winner of the Prix de Rome, the principal prize offered to the student of the National Conservatoire of Music which carries with it three years' residence at the Villa Medici in Rome for the purpose of further studying and composition. M. Dupré's home is at Rouen, where his father is organist in the church of St. Vivien. The Prix de Rome winner has been a musician since his earliest boyhood. He studied first with his father and when only eight years old gave his first organ recital at Rouen; at twelve years of age he became his father's regular assistant there. At fourteen years an oratorio of his entitled, "Les Anges de Jacob," was performed. Coming to Paris to study in 1905 as a pupil of Professor

accomplished in the Lamperti-Valda school during the past season was the capital rendering of a duet from "Don Juan," sung by another of the pupils, Victoria Harrel, a



"GLAD TO SEE HIM." ARNOLD VOLPE ARRIVING AT PARIS TO JOIN MRS. VOLPE.

light soprano with a voice of much beauty, who was also assisted by M. Tiessie. Other excellent numbers on the program were contributed by Olga Rudge, violinist, Signor Sottolana and Mme. Bianca Waldo.

Among the guests were: Princess Odescalchi, Princess Cornelia de Bourbon, Prince Louis Bourbon, Baronne de Grand Court, Comtesse Spottiswood Mackin, Comtesse Jean de Castelburjac, Mrs. Bainbridge Bell, Miss Bainbridge Bell, General A. T. Spiridovitch, Comtesse Bonnaville des Bonchour, Comte Bonnaville des Bonchour, Comtesse de Cisneros, Rev. Father Mac-Mullan, Mrs. Marc A. Blumenberg, Mrs. James Gordon Kellogg, Mr. and Mrs. Sommerville Story, Alexander Zeitlin, Mrs. L. W. Stimpson, Mr. and Mrs. J. N. Stinson, P. Whitlon Stinson, M. Meyerheim, Genevieve Dehelly, Mrs. L. W. Glover, May Birkhead, Mrs. Rudge, Miss Rudge, M. Leonce Tiessie, M. Sottolana, Frances Bery, Mrs. Powers, Mrs. A. T. King, Mr. and Mrs. Waldo Dewey.

The following pupils of the school were also among the assembly; the Misses Clara and Sarah S'rain, Mrs. H. Southard, Mrs. Joseph Humphreys, Misses Marie and Antoinette Glover, Annie Hanslick, the Misses Minnie and Katie McClean, Mrs. Francis Berg.

MARY GARDEN'S PLANS.

The rumor that Mary Garden was to give up the operatic stage for the "legit" and become a member of the company at the Comedie-Française is false. I am assured, on the best authority, that there is nothing the matter with her voice. Miss Garden's plans for next season are not entirely completed, but one thing certain is that she will be heard many times at the Opéra-Comique, which institution seems to be a happy meeting ground for those artists who are not returning to America next season. Maggie Teyte will be there also.

NOTES.

Paris is pretty well deserted in this hot weather—genuinely hot weather compared even to our American summers. Yesterday was the quietest Sunday for the boulevard and cafe traffic that I have ever seen, still I suppose there are about two millions of us left inside the walls, and we are being visited by a lot of our American friends.

Theodore Harrison, the splendid American baritone, and Mrs. Harrison are here for the summer. Mr. Harrison, who previously has done most of his foreign work in Germany, will devote his time to coaching French songs. He has accepted a position as director of the vocal department of the music school of the University of Michigan and will go to Ann Arbor to begin his work in October.

Dr. William C. Carl, New York's famous organist, is

here for a few days on his way to Switzerland for his annual vacation.

Gertrude Cowen, for several years on the staff of the MUSICAL COURIER, and now the energetic manager of Marie Sundelius, among other artists, is here for a short stay. Before returning to America she will visit Berlin and Vienna and also will see some of the Wagner festival at Munich.

Yvonne Gall, the prima donna at the Opera, will soon leave Paris to spend her annual forty days' vacation in automobiling all about France with friends. Immediately on her return rehearsals will begin for "Antar," the new opera in which she is to create the leading role.

Mr. and Mrs. A. Alexander have left Paris for their summer house at Malmaison, about half an hour out of the city. Many of Mr. Alexander's pupils are still in town, and he will come up to his Paris studio twice a week to give lessons for the present.

Katherine Ziegler, of Chicago, a young soprano who has already sung in operetta in America, is giving up that career to prepare herself for grand opera, and is at work in the studio of the Marquis de Trabadelo. He is much



YVONNE GALL.

Diemer he won the Premier Prix de Piano; in 1907, under the late Alexandre Guilmant, he won a Premier Prix d'Orgue and in 1909, under Professor Widor, a Premier Prix de Fugue. Since 1906 he has been Widor's assistant in the famous church of St. Sulpice here in Paris.

VALDA RECEPTION.

One of the pleasantest social features of the summer musical season is the reception which Mme. Giulia Valda, directress of the Lamperti-Valda school of singing, gives each year for the Baroness de Bazers (perhaps better known in America as Mrs. Frank Leslie) on the occasion of her annual visit to Paris. The reception took place this year on Friday, June 26, and an excellent musical program was provided. Mrs. W. M. Corry, soprano, was heard in an aria from "Madame Butterfly." Mrs. Corry possesses a very pretty voice and sang capitally, showing evidence of the steady progress which she has made this past season in studying with Mme. Valda. Julia Porter, another pupil of Mme. Valda, was in splendid voice and was heard to such advantage in a duet from "Rigoletto" with M. Tiessie that they were compelled to repeat the whole number. Still further evidence of the fine work



MARCEL DUPRE.

impressed with her voice and its future possibilities. Miss Ziegler will be among the few favored pupils who accompany him to his summer studio at San Sebastian.

Walter Earnest Engaged for Maine Festival.

Walter Earnest, the Pittsburgh tenor, has been engaged as soloist for the Saco Valley Festival, Llewellyn B. Cain, of Portland, director, to be held at Bridgeton, Me., on August 3 and 4, also to give recitals at several large summer resorts, including Bar Harbor.

Mr. Earnest has been unusually busy during the past season and has a number of engagements booked for the coming year.

New Song by Mrs. Beach.

A new song by Mrs. H. H. A. Beach is soon to come from the presses. It is said to be one of the best songs yet written by this gifted composer and is dedicated to the tenor, George Hamlin.

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Oscar Seagle in England.

It would be hard to imagine a more attractive spot than the little town of Bramber, in Sussex, England, which Oscar Seagle has picked out for his summer work. It is situated close to Shoreham, on the famous English south coast, and at the same time it is far enough inland so that one has the most beautiful country surroundings. The quaint old house, built of flints, brick and mortar, dates back to 1668, with the studio window looking out upon a most delightful country prospect which is in itself a direct incentive to artistic work. Mr. Seagle goes there for a "rest" with his family, but it is very little rest that he gets. As a matter of fact his class this summer numbers almost thirty members, requiring him to teach at least seven hours every day—not the average man's idea of a



"WELCOMING THE NOVITIATE." FRANK BIBB (AS THAIS) AND MISS CURLEY.

OSCAR SEAGLE (LEFT), WITH HIS ACCOMPANIST, FRANK BIBB, AND HIS SON, JOHN SEAGLE.

PART OF OSCAR SEAGLE'S SUMMER CLASS, 1914. AT BRAMBER, SUSSEX, ENGLAND.

summer holiday. Mr. Seagle's accompanist, Frank Bibb, is there with him and "spare moments" are devoted to working up the repertoire for the very extensive concert tour which Mr. Seagle will have in America next season.

The Fourth of July was gloriously celebrated by the group of Americans, who add such a note of gaiety to the life of the quiet little village. Impromptu evening parties and a good deal of outdoor sport help to keep everybody interested. Occasionally there is a chance of combining work and play, as on the last evening in June when Mr. Seagle himself and several members of his class, including Mrs. Poehler, Mrs. Jones, Miss Curley, Messrs. Holmquist, Brown and Andrews, accompanied by Mr. Bibb, gave their services for a concert in aid of the mission chapel of the little village of Beeding, a part of Bramber in which New House, Mr. Seagle's home, is situated.

"What kind of a pianist is she?"

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Holt Pupil's Recital.

Lillian Rosen, a pupil of Georgia Holt, assisted by Floyd M. Baxter, tenor, gave the attached program, in Steinert Hall, Bangor, Me., Tuesday evening, July 14:

Loure, from third suite Bach
Sonata Pathétique, op. 13 Beethoven
Prayer, Benedicimus tu Wolf-Ferrari
Opera, "The Jewels of the Madonna," Act I.
La Mia Canzone Tosti
Mr. Baxter.
Impromptu, A major Schubert
Nocturne, F minor Chopin
Waltz, F minor Chopin
Chant Sans Paroles Tchaikovsky
Consolation in E Mendelssohn
Rondo Capriccioso Mendelssohn
My Rose of Yester-e'en Rich
Thou'rt Like Unto a Lovely Flower Smith
Lift Thine Eyes Logan

Papillon Grieg
Erotik Grieg
Silver Spring Mason
Rigoletto Paraphrase Verdi-Liszt

Miss Rosen proved unusually talented in this varied program, displaying rare musical conception and technical skill. She has also a very dependable memory.

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Thuel Burnham's Matinee Recitals.

Thuel Burnham, the well known piano virtuoso, has been touring the southern part of France and the chateau district per automobile with Mrs. and Miss Woodford, the widow and daughter of the late General Woodford, former United States ambassador to Spain, and a party of



THUEL BURNHAM ON MOTOR TRIP IN SOUTHERN FRANCE WITH MRS. AND MISS WOODFORD, WIDOW AND DAUGHTER OF GENERAL WOODFORD, FORMER UNITED STATES AMBASSADOR TO SPAIN.

friends. Mr. Burnham is spending his time in Paris except when traveling for pleasure and rest. He is working up his repertoire for the extended tour which he is to make in America under the direction of Harry Culbertson, beginning in October. His absences from Paris are necessarily of short duration since he is giving a series of six summer matinee recitals, the program performed on Sunday, July 5, being as follows:

Sonata, op. 27, No. 2 (Clair de Lune).....Beethoven
Papillons.....Schumann
Romanza.....Schumann
Grillen.....Schumann
Prélude.....Chopin
Valse.....Chopin
Polonaise.....Chopin

Mr. Burnham had a tour arranged in America for last season, but was obliged to postpone all of it, with the exception of a few Western dates, on account of illness. The dates which were postponed have been taken up for next season, and a large number of additional dates have already been booked.

Popular Contralto in Detroit.

For the third consecutive time, Christine Miller appeared in recital in Detroit March 4, and was accorded a warm welcome from the large and representative audience present. Brief excerpts from the press follow:

Christine Miller, one of the most pleasing contraltos on the recital platform, opened the current season of Lenten morning musicales in the Green Room of the Hotel Pontchartrain yesterday at 11 o'clock. Miss Miller made her third appearance in Detroit yesterday, and the cordiality of her reception showed how sincerely her work is appreciated here. Gifted with a naturally beautiful voice, the young artist has training and musicianly interpretative powers in marked degree. Moreover, she has a most delightful personality and her recitals are distinguished by a very interesting simplicity in manner and rendition. Miss Miller is gifted with the power of admirable program making. Her numbers are varied and each is chosen because of some special appeal. Explanatory remarks giving the real meaning of the compositions offered by Miss Miller before singing added much to their enjoyment.—Detroit News, March 5, 1914.

The program was furnished by Christine Miller, who possesses a remarkably rich contralto voice. The rare sympathy with which Miss Miller rendered her numbers, combined with her charming personality, completely carried away her audience.—Free Press, December 5, 1914.

The delightful atmosphere that pervaded the morning musicales at the Pontchartrain was reestablished on Wednesday morning at 11 o'clock, when that popular favorite, Christine Miller, gave her second recital in the series. She was in fine voice, and her inter-

pretations, as always, were of the kind to charm the cultivated audience that listened to her program. Miss Miller's success in the musical world has been little less than remarkable, and it has been one that was thoroughly deserved.—Saturday Night, March 7, 1914. (Advertisement.)

George Sweet's Truths.

New York, July 23, 1914.

To the Musical Courier:

I am replying publicly to a request relative to my ideas on correct vocalization or tone production, which is something of a problem to most of the students of singing in the present day. It is deplorable that most of the so-called instructors of vocal music, have practically departed from the simple methods of the earlier masters, Porpora, Bordogrie, Concone, Vaccaj, and others, who knew infinitely more concerning the physiological and artistic details in this particular branch of the art of music than these inventors and theorists of the twentieth century. Put it mildly, we are woefully below the beautiful



high standards established by these wonderful men. Tone placing, or what was termed among the aforesaid maestros "la messa di voce" was the mere exhaling the air taken into the lung, causing the vocal chords to give a vibration which was called "vocalized breath," termed "ima vocale" or amplified into English, "a vowel, a sound made without interruption, reaching the ear of the listener as an indefinite Ah, or as the sound of the child coming into life, and the last heard at death."

As singing is an idealized form of speech, the tone being more beautiful in quality than when speaking, we are naturally governed by the first rule in language, which is to pronounce properly. Consequently, the student should be trained to hear the correct emission of the only pure sound that nature gives us, as nearly as I can express it, as "a" the first letter in all the alphabets (the mother sound) pronounced as the indefinite article—a—in the English language before words beginning with a consonant. Rossini, who was a great wag, said, "Singers sing with their ears and not with their throats," and how true this remark. So when a student's ear is keen enough to appreciate this essential rule, he must also combine his power of imitation for the ideal beautiful quality of the sound.

You will ask, "Imitation of what?" Is not the voice an instrument? How perfectly the old masters recognized this fact. When they employed the services of a first class tone master of the violin which possessed the perfect tone (pianos were not then in existence) and the students were taught to imitate that tone, and when it was impossible to detect which was voice and which the instrument, they had gained the perfect, ideal floating tone, and from these old masters, we have been entertained by those wonderful singers, Malibran, Pasta, Grisi, Rubini, Donzelli, Mario, La Blanche, Tamburini, and later on the same principles, Parepa Rosa and Adelina Patti. (The latter appeared in our company at Krolls' in Berlin in October, 1877 and in the music lesson scene in the "Barbiere di Siviglia" when she introduced the aria from "Perle de Brazil" ("Charmant Diseau"), it was impossible with the

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flute obligato to detect the difference between the voice and the instrument, so perfect was her power of imitation or blending).

While I was a young singer, the question of different methods was being constantly discussed around me, and I naturally fell into line and experimented with every new invention; viz., lowering the larynx by drawing backward and depressing the root of my tongue, at the same time learning the Glottis stroke, by raising the uvula and soft palate, to open the throat. I was also taught to pronounce "aw" or something between an "ah!" and an "o," to gain volume, also to direct the tone into the "nasal cavities," and many other theories, totally unmusical when resorted to. I was, in consequence, constantly suffering from sore throat and at one time lost my voice for three months. Can the voice or cultivated tone of a singer be musical which is guttural or nasal? Is not the main object to make music? Since my return to our country, when I was the leading baritone with Mme. Etelka Gerster under the Strakosch management of grand opera and after beginning the thankless task of training singers, other new and complex theories have been hatched out; for example, the lowering of the jaw upon the wish-bone and placing one's collar button under the right or left ear to obtain perfect resonance.

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GEORGE SWEET.

Clara Williams Has Sung from Babyhood.

Clara Williams, the well known Minneapolis soprano, comes naturally by her musical talents. Her parents were both musical. Miss Williams was born in Wales. As a mere baby she sang, and one of her earliest recollections is of being awakened one night to sing for some visitors, who wanted to "hear baby sing." Her father taught her to read music before she was old enough to realize what it meant, and it was owing to her ability to read anything at sight that at six she was admitted to the piano class of a well known professor who had, previous to discovering her ability in this direction, declared that she was far too young for him to teach. At eleven she held a position as church organist, and since then, save for absence in Europe for study, has held a position in church in either that capacity or later as soprano soloist; surely an unusual record.

Alice Zeppilli's Success in Europe.

Alice Zeppilli, the brilliant soprano of the Chicago Grand Opera Company, is scoring fine successes in Europe. She appeared recently at Covent Garden in "Nozze de Figaro" and essayed for the first time the role of Nannette in "Falstaff" with much success. On July 2, 4 and 7, she sang in Deauville in "Manon," "Boheme" and "Tosca." July 9 she gave a concert at Spa, and on the 12th and the 19th she was heard in concert at Ostend.

Miss Zeppilli will end her season the first part of September and will then enjoy a well needed rest in her villa in Monte Carlo, where she will remain until time to return to Philadelphia for the opening of the opera season.

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Emma Loeffler with Pittsburgh Orchestra.

Emma Loeffler, the dramatic soprano, appeared as soloist with the Pittsburgh Festival Orchestra, under the direction of Carl Bernthaler, Thursday evening, July 16. Miss Loeffler was enthusiastically received and a hearty invitation was given her to return to the "Smoky City" in the very near future, which will bring about a return engagement.

Some press opinions are herewith reproduced:

A large and enthusiastic audience was at the Schenley Lawn last evening to greet Emma Loeffler, a former Pittsburgh girl, on her appearance with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor. Miss Loeffler did not need much advertising, as she appeared in Pittsburgh in recital two seasons ago. When Miss Loeffler finished her first number on the program, the aria "Dich Theure Halle," from "Tannhäuser," it had to be repeated. Her voice is an unusual one of fine range and agility.

Later in the program Miss Loeffler was heard in a group of three songs by Tosti, Strauss and Homer, in which she brought to her work a sympathetic understanding manner. Her evident love for



EMMA LOEFFLER.

them gave her something like authority in their interpretation. As encores to this group she sang Brahms' "Der Schmied" and "Mighty Lak a Rose." Mr. Bernthaler's program included selections from Wagner, Suppe, Ziehrer, Herbert, Puccini, Moszkowski and Delibes.—Pittsburgh Dispatch.

Before a large and appreciative audience Emma Loeffler, the dramatic soprano, whose home is in Pittsburgh, made her appearance last night with the Pittsburgh Festival Orchestra at the Hotel Schenley lawn concert. On a portion of the program she was accompanied by Carl Bernthaler, pianist and director of the Festival Orchestra.

Miss Loeffler revealed a range and quality of voice that was pleasing, at the same time displaying dramatic ability of rare attainment. She sang Elizabeth's "Dich Theure Halle" particularly with splendid effect. This was one of Miss Loeffler's few appearances in her native city, she having identified herself largely with the musical work of the East.—Pittsburgh Post. (Advertisement.)

Fionzaleys' Coast Experience.

What seemed to impress the members of the Fionzaley Quartet most on their last Western tour was the size of the audiences that greeted them in contrast to the limited support accorded them on their former visit to the coast. In Fresno, Cal., for example, where only a limited audience heard them in a church two years ago, the largest auditorium was hardly large enough to contain the music lovers that greeted them this time.

"Chamber music," commented Iwan d'Archembeau, in a Los Angeles interview, "is not amusing, and it requires a cultivated audience. In Fresno a Buffalo Bill show was playing against us, and personally I should have preferred to have been a member of Buffalo Bill's audience rather than of ours. But nearly a thousand people came to hear us, and this was our experience throughout the West. It is an inspiration to find a universal desire, even in the smallest communities, to seek musical education, and a willingness to come to hear us play."

Mr. and Mrs. Fiqué in Maine.

Carl Fiqué and Katherine Noack Fiqué are spending their vacation in Northeast Harbor, Me.

Piano Foreman—What are ye doin' there, Rafferty?
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Piano Foreman—Well, lave them alone. I'll do it meself.
What do you know about machinery?—London Music.

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A Managerial Chat.

With a date book in one hand and a satchel stuffed with inquiries and contract blanks in the other, W. Spencer Jones, the traveling member of the firm of Haensel &



W. SPENCER JONES.

Jones, was found the other day by a MUSICAL COURIER representative in the act of entering a taxi at the Hotel McAlpin, bound for the Grand Central Station to begin his annual fall booking tour. When asked "Whither goest thou?" Mr. Jones made a sweeping gesture which indicated that he expected to cover a very liberal portion of the United States and Canada before he returned to the firm's offices in Aeolian Hall, and invited the writer to climb into the waiting machine.

"This is my twenty-fifth trip in the interest of our list," began Mr. Jones, as he settled back into the cushions and passed the MUSICAL COURIER man an extra choice Havana cigar and lit one himself. "I make two trips each season," continued Mr. Jones, "and in the years I have been going about this country in the interest of the best in music I have noticed some wonderful changes, but to my way of thinking every change has been for the best."

"In the good old days, of which I hear the old timers tell, an agent could sell almost any kind of an artist, but the committees of today want only artists with the power to draw more than their fee at the box office. The successful artist is the one that the public will pay to see and hear."

"No matter what folks say about a season—there is always a market for the best. It is always a bad season for a bad artist and a good season for a good artist. The box office is the infallible barometer of art. The concert business is like the cigar business. I suppose I could smoke a 'Staten Island Perfecto' or a 'Connecticut Panetela,' but I know I would get sick of smoking in short order. I buy a good cigar and consequently enjoy it to the utmost. Now there are artists who leave a bad taste in the mouth just as a bad cigar does and people are sick of that kind of artists. They prefer artists they can enjoy."

"During the last dozen years there has been a steady growth and development of music clubs in this country, due, I presume in some measure, to the return of many students who have graduated from the colleges and universities of our country. While at school they were privileged to hear such artists as Flesch, Slezak and Bonci or others of a like standing. Upon returning to their home town these graduates set the concert wheels in motion and another city, town or village is placed on the musical map."

"In a small Texas city some years ago I called upon the president of a music study club who told me 'her girls' were meeting that afternoon and that she would be glad to have me come and speak to them about having an artist's course. At the appointed hour I was on hand and was allotted fifteen minutes to urge the idea of a concert series to supplement the regular club work, which heretofore had been confined to weekly discussions of music topics. After my talk I was told to come back in an hour. When I returned the president signed four contracts. That was several years ago and with each succeeding year this club has brought more expensive artists, until its course for next year costs over five thousand dollars and the club has money in the treasury besides."

"I recall another club in a city of Oklahoma which never paid more than two hundred dollars for an artist. I called on the club one day and suggested Bonci. I never will forget how the president gasped: 'We couldn't raise fifteen hundred dollars for just one artist.' But some of the young ladies, just home from college, said they could and

would. The contract was signed and the Bonci concert made the club enough profit to pay for the entire course. Every year since I have sold this club artists and now five hundred is its lowest limit and I believe the sky is their highest, for they offered me \$4,000 for Caruso for an hour's recital. I told them Caruso gave no recitals, so they took Slezak at \$1,500, and he is going back to this same club again this year for the third time."

"I never believe in overloading a club. I always want to be sure a club can get out with a profit. Debt is the death knell of many a musical organization. An evenly balanced series will always pay out and the success of one season always breeds confidence for another. To make the concert foundation of this country absolutely secure, an eye must be kept on the future. We are building a great institution and it is not the one time business that counts, but the business that once started keeps growing year by year."

Nana Genovese on Jersey Coast.

Nana Genovese, the Italian mezzo-soprano, known from her singing formerly under Oscar Hammerstein's management at the Manhattan Opera House and lately with the Italian Opera Company, is at present staying on the Jersey coast, where she will fill several concert engagements. Among these are a series of morning musicales given at the home of Mrs. Joseph Paterno, Hartshorne Lane, at Rumson, N. J., the beautiful summer residence of Mrs. Paterno.

Mme. Genovese, who originally intended to spend her summer at her home in Genoa, Italy, changed her plans in order to be able to accept several summer concerts. Mme. Genovese's American home is in Rutherford, N. J. She is exceedingly fond, not alone of outdoor life, but devotes hours daily planting and working in her beautiful garden; she is particularly fond of horses, and can be seen frequently on horseback together with her young



NANA GENOVESE ON HORSEBACK.

daughter, who accompanies her mother on a beautiful little pony. Mme. Genovese believes that exercising in the open air is one of the finest remedies for keeping her voice in good condition.

Mme. Genovese's manager, Annie Friedberg, has just closed a number of concert and two orchestra engagements for her in the West during the coming season, which promises to be a very busy one for this excellent artist.

Off to Capture Max Reinhardt.

With the hopes of bringing Max Reinhardt to this country, Max Rabinoff, theatrical and producing manager, has sailed for London on the steamship Imperator to confer with the "field marshal of the European stage." The sponsors for the American presentation of "The Miracle," are anxious to have Professor Reinhardt personally stage the huge mystery pageant. The presentation of "The Miracle" will begin in Madison Square Garden on December 4, next. Among the New Yorkers who have given "The Miracle" their support are Otto H. Kahn, Clarence H. Mackay, Benjamin S. Guinness, and Mrs. Cornelius Vanderbilt.

Mr. Rabinoff will meet Professor Reinhardt in London. Karl Vollmoeller, author of "The Miracle," and Maria Carmi, who plays the chief feminine role, that of the Madonna, will also be there. The other principals in the spectacle are scattered over Europe but they will assemble in London early in the fall, and come to New York in a body. Only the principals and chief supporting players will come from Europe. The rest of the 2,000 persons who will take part in "The Miracle" will be recruited in New York.

The work of packing and insuring the costumes and effects of the mystery drama, as used at the Circus Busch in Berlin this spring, has already begun. Costumes, scenery, and properties alone represent, it is said, an outlay of \$100,000. Converting the interior of Madison Square Garden into the nave of a vast gothic cathedral will cost another large sum. Then, salaries of 2,000 persons also are an item.

Cordelia Lee Will Return in September.

Cordelia Lee, the noted young violinist, will return to America the beginning of September, after a summer of work in Dresden. Her one great diversion and recreation has been swimming, which she thoroughly enjoys.

Miss Lee opens her American tour with the Maine festivals at Bangor and Portland.

In the orchestra of life the husband who lacks qualifications for leadership must play second fiddle.—Satire.

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Edyth Walker in Europe.

Edyth Walker's recent triumphs are told in the appended press notices won by the famous American soprano:

The second festival evening was a production of "Tannhäuser," which came so near to an ideal stage performance, especially the second act, which was played with a degree of perfection that one does not often see. When Edyth Walker comes on the stage there



EDYTH WALKER IN HER AUTO.

is a perceptible feeling which it is really necessary to witness. One forgets the theatre makeup and only sees there a real great personality, the embodiment of nature and art, instinct and reason who has also such a fine perception of style that she is capable of overcoming any obstacle or difficulty. Edyth Walker is just the idea of a musically dramatic singer. It is always a perfect

enjoyment for the ear when she sings, and added to this beautiful art of singing there is such exceptional representation and her soulful rendering of the role makes her simply inimitable. As a rule the critic remains in the theatre only a few minutes, but here this renowned genial artist held one in anxious expectation all through the performance.—Rheinische Musik in Theaterzeitung.

An extraordinary large audience gathered in the Beethoven hall yesterday evening to hear Edyth Walker. One eagerly takes the opportunity afforded to hear a combination of such wonderful and true artistic and musical talent which this singer possesses which is today more rare than of yore. With what force of expression and splendid style did she sing as, for instance, "Dem unendlichen," by Schubert, a pure musical force which was the true interpretation of the song. Not less enjoyable was her selections from Schumann and Brahms, and a great number of songs by Wolff and Mahler. But the last song, "Ich weiss nicht wie mir ist," which she rendered in her fine recitative style was a crowning success.—Berliner Börsen-Courier.

Edyth Walker, who was the Salome in the festival performance given in Munich a few days ago, was an extraordinary success. In the Münchener Zeitung we read: "There is no doubt that Edyth Walker is today the greatest Salome on the international stage. By Strauss himself she has been let into the secrets of that drama, and she has now mastered, with the highest dramatic spirit and musical art, every intensity of the lovesick siren, from the self abandoned humility to the dumb hate as she was rejected, from Herod's self gratification and the smallest gesticulation in conformity with the musical working out of the dance to the last perception of the bitterness of love. When one thinks that she sings almost every note and drains all the musical value of her role and so thoroughly gives the lie to the so called voice murdering or orchestral operatic work, it must be said that she is, in her art, truly perfect and unparalleled."—Hamburger Fremdenblatt.

The name of Edyth Walker stands today among the greatest of international singers of both Old and New World fame. Her voice is the finest that one can hear today. The pure inexhaustible fullness and beauty of this organ is as astonishing as the splendid range which stretches with ease from alto to soprano. From her activity on the stage in Wien and Hamburg this artist is already valued as a dramatic singer, and rightly, for even in lieder she remains the dramatic heroine. Her wonderfully full and perfectly balanced middle register and magnificent depth rang pure in the lyric songs, and her exquisite technic enchanted and held one the whole evening. In the more pathetic songs, such as Schubert's "Allmacht," in Brecher's "Arbeitsmann," and Richard Strauss' "Liebes-hymnus," the glorious brilliance of her voice, the sustained breath, her splendid execution of the soft and loud notes and her physically powerful execution formed an ever to be remembered picture.—Leipziger Neueste Nachrichten. (Advertisement.)

Fourth of July in Dixie.

"The celebration of Independence Day in the South is much less noisy than in the North," writes Ernest Gamble, the concert bass, who is touring the Southern States with his concert party this summer. Mr. Gamble continues:

"The 'Fourth' in Dixie is a very peaceful affair ordinarily, and the customary ear-splitting din of cannon crackers, pinwheels and fireworks is absent. At the time of the Civil War this form of celebration was transferred to Christmas, and ever since the young Southerner shows his patriotism at Christmas time by 'firin' shootin' crackers."

"While in Macon, Ga., eating my breakfast the morning of the 'Fourth,' I had just remarked to my company how restful and quiet it was, when just outside I heard four sharp revolver shots. I thought this was simply the belated beginning of celebration and gave the matter no further thought until, upon strolling outside after breakfast, I found a man shot dead on the pavement."

Mr. Gamble is of the opinion that Dixie has its own unique methods of celebration. In Troy, Ala., he saw a monument erected in honor of John Wilkes Booth and an inscription in praise of his assassination of President Lincoln.

Emma A. Dambmann at Work and Play.

Emma A. Dambmann has entertained relatives in her bungalow at Musicolony, R. I. August 1 she goes to Watch Hill, Mr. Friedmann (her husband, the well known New York attorney) joining her there for a month. She contemplates organizing a choral club on her return to the metropolis. Her pupil, Gettrude Gugler, will have important understudy roles with the Aborn Company, which is

now rehearsing "Romeo and Juliet." Miss Cappelano is singing in concerts in Albany, Mt. Vernon and elsewhere; previous to this she had successful appearances with the Aborn Opera Company. Elizabeth Schuster sang recently at a wedding celebration of her sister at the Wook Club.



EMMA DAMBMANN DIVING.

Mme. Dambmann is an expert swimmer; the accompanying picture shows her about to dive from the raft in the lake at Musicolony.

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Munro Will Study in Italy.

Harry Munro, the young American baritone, known in New York City as a vocal teacher who can produce convincing results, has gone to Milan, where he expects to spend the next year or so in operatic coaching with Signor Quirole, the husband and teacher of the famous Italian soprano, Agostinelli.

Many of Mr. Munro's former pupils are now connected with leading operatic companies in North and South America and his teaching experiences here augur well for his splendid musicianship and clear and sane knowledge of vocal rudiments.

Whether it is Mr. Munro's intentions to enter the operatic field himself later on is not known at this time, but should such be the case, a splendid career should await him in consideration of the many important artistic assets, of which he is already in possession.

Morristown to Have Many Soloists Next Season

The coming musical season in Morristown, N. J., promises to be even more interesting than that of 1913-1914, in so far that a greater number of celebrated artists will be presented. All of this is due to the efforts of Claude Warford, tenor and teacher of New York, who is director of a music school there. Under the auspices of his school the following artists will appear: Harold Bauer and Mme. Hudson-Alexander; Evan Williams and Florence Mulford-Hunt; Beatrice Harrison and Reinald Werrenrath; Efram Zimbalist and Florence Hinkle.

Vida Llewellyn in the Giant Mountains.

The accompanying snapshot of Vida Llewellyn shows the gifted young American pianist at the top of the old



VIDA LLEWELLYN IN THE GIANT MOUNTAINS, AT BURG KYNAST.

ruin, Burg Kynast, in the Giant Mountains, which she recently visited.

MME. METZGER WITH A DEER WHICH SHE HAD SHOT JUST BEFORE THE SNAPSHOT WAS TAKEN.



OTTILIE METZGER ON A HUNTING TRIP. Mme. Metzger is at the wheel and her husband, Theodor Lattermann, is standing in front of the auto. Seated on the step is Mme. Metzger's brother.

A Margaret Shirley Appreciation.

The Margaret Shirley concert in Xenia Tuesday night for the benefit of the Methodist Church was, without doubt, the most notable musical event ever in the county.

Miss Shirley's appearance in her own home town was surely an ovation. The auditorium was crowded to capacity, not only with her home people, who have known and loved her since childhood, but by many who motored from nearby towns.

The pleasing and well chosen program was made up of arias, songs and ballads.

Her first aria, "Deh vieni non tardar," from Mozart's "Nozze di Figaro," showed to what a degree she has mastered the art of bel canto, while her second aria, "Mon coeur s'ouvre a ta voix," proved her capable of more dramatic interpretation and expression.

That it is a voice of great sweetness and flexibility was shown in Moir's "When Celia Sings," which, with "Lena," by Hildach, were probably the most effective of her group of songs.

But her hearers were particularly delighted and touched by her encores, the well loved old time ballads, "Kathleen Mavourneen" and the "Keys of Heaven."

Miss Shirley received many beautiful floral tributes, and at the close of the program the Rev. McCracken, pastor of the Methodist Church, speaking for his people, expressed their gratitude and appreciation in a few touching remarks, and presented to her exquisite pink roses, which he likened to her in their beauty, purity and simplicity.—The Southern Illinois Record. (Advertisement.)

Busy Summer for Gambles.

Pilot Charles Gamble announces the following engagements for the Ernest Gamble Concert Party for the present summer: Johnston, S. C., July 9; Batesburg, S. C., July 10; Union, S. C., July 11; Shelby, S. C., July 12; Hickory, N. C., July 13; Asheville, N. C., July 15; Tuscaloosa, Ala., July 16; Hattiesburg, Miss., July 18; Crystal Springs, Miss., July 20; Covington, Tenn., July 22; Fulton, Ky., July 23; Rock Hill, N. C., July 25; Charlottesville, Va., July 28; Somerset, Pa., July 30; Columbus, Ind., August 2, 3; Carroll, Iowa, August 6; York, Neb., August 9; Rockville,

Ind., August 12; Culver, Ind., August 14; McConnellsville, Ohio, August 16, 17; Terra Alta, W. Va., August 18; Alledo, Ill., August 20; Battle Creek, Mich., August 22; King City, Mo., August 27, 28. The Gamble Party has a fine list of engagements for next season extending to the Pacific Coast and through the South.

California Glee Club in Europe.

The Glee Club of the University of California, a chorus of about thirty young Americans, has been making a brief tour of Europe, partly for pleasure and partly for concertizing purposes. The club's itinerary included London, Berlin, Dresden, Luzerne, Venice, Milan and Paris. The director is Clinton R. Morse, of the class of '06. In great music centers like Berlin and Paris the singing of the young men made an excellent impression.

A Marie Morrissey Incident.

As an indication of her innate fondness for music, Marie Morrissey has been told, that when a small girl she said one day: "Mother, if I make my bed, then give the collie a walk, please may I come in and practise?" Whether or not the incident is well authenticated, it is quite in keeping with the industry and perseverance which have brought the contralto to her present high artistic standing.

Ottile Metzger Goes Hunting.

The accompanying snapshots show Ottile Metzger, the famous contralto, on a hunting trip, accompanied by her husband, Theodor Lattermann, her brother, and a couple of friends.

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WALTER PETZET.



XAVER SCHARWENKA.

Walter Petzet, Pianist and Pedagogue.

The following biographical sketch of Walter Petzet, the distinguished pianist and pedagogue, who is to be assistant director of the new Scharwenka Master School of Piano Playing which has just been founded in Berlin, is from the German periodical, "Modern Art":

In spite of his short sojourn in Berlin, hardly a year, Prof. Walter Petzet has won for himself a great field of work in the music loving city of the Emperor, thanks to his reputation as an eminent pianist and an exceptionally gifted pedagogue.

The artist was born October 10, 1866, in Breslau, the son of Dr. Christian Petzet and his wife, Valesca, nee Krause. Herr Petzet, Sr., later became the editor in chief of the Munich Allgemeine Zeitung. The boy was educated in a gymnasium of his native city, later studying at Augsburg. His decided talent for music was early evidenced and he was therefore sent at the age of sixteen to the Royal Academy of Music at Munich. Here Prof. Gichrl became his piano teacher, Geheimrat Prof. Dr. von Rheinberger introduced him into the secrets of counterpoint and composition, while Prof. L. Abel taught him



WALTER PETZET.

score reading and conducting and Geheimrat Prof. Dr. von Riehl gave lectures on musical history. Besides these musical studies Petzet did not neglect his scientific education and heard at the Munich University lectures on the history of culture and literature, as well as on esthetics. After having graduated in 1886 with honors, the young pianist went in 1887 to Frankfurt on the Main to take a special course under Dr. Hans von Bülow.

In the fall of the same year Petzet removed to America and accepted a position as piano teacher in Minneapolis, Minn. After three years there he became for a year a member of the faculty of the Chicago Musical College. He then accepted a call from Prof. Xaver Scharwenka, who had founded a conservatory in New York City. In 1896 he returned to Europe, appeared in several Kaim concerts in Munich and afterward accepted an engagement as piano teacher and solo pianist of the Musik Institute at Helsingfors, Finland. There he remained two years, afterward settling for a considerable period in Karlsruhe, Baden. During the twelve years of his stay in the capital of Baden as first teacher of the Grand Ducal Conservatory of Music, he not only gained the reputation of being an excellent pedagogue, but firmly established his fame as an eminent interpreter of the classics. In the course of those years at Karlsruhe he played twice all the thirty-two Beethoven sonatas in a series of nine evenings and cultivated with special interest and understanding the chamber music works of Brahms, which he performed together with great celebrities. In acknowledgment of his successful efforts the Grand Duke of Baden gave him the title of professor. It was with great regret that his many pupils and admirers saw him leave Karlsruhe, when he accepted an honorable call as leader of the piano classes at the Grand Ducal Music School of Weimar. Here also he gained in a short time the heart of all music lovers and repeated his Beethoven cycle with great success. The

Grand Duke of Saxe-Weimar made him a knight of the Order of the White Falcon and after one of the court concerts he was honored by being sent beautifully framed photographs of the Grand Duke and Duchess with original signatures. The Duke of Saxe-Coburg-Gotha decorated him with the medal for Art and Science.

The artist was married in 1903 to Elizabeth Becker, daughter of Geheimrat Hofrat Becker, the late chief of the Secret Cabinet and the Court Theatre at Coburg. He is the father of two splendid children, a boy and a girl. We hope and wish that he will remain permanently in Berlin. While his first love is classical music, he also has full sympathy with sound progress, but he hates hypermodern monstrosities. This standpoint he expresses in a pregnant way in his own creations, of which may be mentioned many compositions for piano and for voice, two symphonic poems and two piano concertos. Last year Prof. Petzet re-edited the well known "Forty Daily Exercises," by Czerny, and revised them with German and English annotations.

Excerpts from two letters written to Walter Petzet:

From Prof. Xaver Scharwenka:

I do not want to make you conceited, and therefore avoid all superlatives which were necessary to praise your performance. Your execution was perfect technically and musically on a height corresponding throughout to my intentions. It was a great pleasure to me.

From Prof. Max Pauer:

With great pleasure I recall your splendid performance of Scharwenka's fourth concerto. You showed yourself a first class interpreter of this valuable and difficult piece, and it is to be hoped that you will play it very often, in order that the musical public may know what you are as a pianist.

Leps Closes Enthusiastic Sixth Season.

Wassili Leps, who with his orchestra appeared at Willow Grove Park, Philadelphia, Pa., from July 5 to July 18, has again convinced both the general public and those more directly interested, of his innate ability as conductor and leader. This is Mr. Leps' sixth season at Willow Grove and by far one of the most interesting and successful.

Mr. Leps introduced many excerpts from grand opera in English, which drew large and enthusiastic crowds. Often reserved seats were entirely sold out and on two days as many as 125,000 people were in attendance.

Tuesday, July 7, enough of "Carmen" to fill an hour was given.

July 8, "Aida," with the assistance of the chorus of the Operatic Society of Philadelphia was listened to by a record Wednesday evening crowd.

"Lucia," on July 9, received such a good interpretation that Mr. Leps received a number of requests to repeat it.

Friday, July 10, was devoted to Wagner programs, and the audience resembled a Sunday one in size.

The Saturday, July 11, crowd was enthusiastic over the two-hour excerpt from "Martha."

"Faust" was given Monday, July 13.

"Easter," by Mr. Leps, was the Wednesday evening, July 15, attraction. This is a new composition by this talented conductor, and is written for soprano solo and chorus, with orchestral accompaniment. It was received with great en-



WASSILI LEPS IN HIS STUDIO.

thusiasm. An aria by Celeste D. Hekscher, from the opera, "The Flight of Time," followed by an encore by the same composer, "Music of Hungary," both written for soprano solo and orchestra, was also an attractive feature of this evening's program.

Thursday evening, July 16, Henri Scott, bass, of the Chicago Grand Opera Company, sang the "Song of the Drum Major," from Thomas' "Le Cid."

Selections from the "Gypsy Baron," Strauss, and a Wag-

ner program, at which Mr. Scott sang Wotan's "Farewell," from "Die Walküre," were the features.

"Faust" and "The Bohemian Girl" concluded the programs, Saturday, July 18.

The orchestral parts have created as much interest and enthusiasm as ever, and the park is more than ever a resort, at which the masses are taught to appreciate good music.

These are the soloists who appeared with Mr. Leps: Henri Scott, basso of the Chicago Opera Company; Gertrude Hutcheson, coloratura soprano; Paul Volkmaun, tenor; Marie Nassau, Helen McNamee Bentz, Kathryn McGinley, Miss M. F. Lewis, sopranos; Marie Langston-List and Mabelle Addison, contraltos; E. V. Coffrain, Franklin L. Wood and Horace Hood, baritones; Frank Conly, bass.

From Willow Grove, Mr. Leps will go to Pittsburgh and Atlantic City.

Alice Nielsen's Summer Tour.

Alice Nielsen sends the MUSICAL COURIER complimentary copies of her latest photographs, and encloses with them the information that she is to make a tour of the



Photo by Victor Georg, Chicago.
ALICE NIELSEN.

West during the month of August and that the last of the same month she is to sing at three concerts at Asbury Park, August 25, 27 and 29.

It had already been announced that Miss Nielsen would remain in America throughout the summer as she had a number of engagements in various Chautauquas and summer resorts. After her phenomenal success at the North Shore Festival, Chicago, the end of May, and in Western recitals, it might have been thought that she would be entitled to a complete rest during the summer, but her engagements were so numerous that she has found it impossible to give herself even a short period of complete leisure.

Alberto Jonas Entertains Carreno.

Alberto Jonas, the celebrated Spanish pianist, recently gave a reception at his home in Berlin, which was attended by a large number of pianists, including Teresa Carreno and six young artists who are assisting Jonas in his work—Charlotte von Sibinsky, Frau Hofmann-Behrendt, Lois Brown, Leslie Loth and Cleveland Bohnet.

Hudson-Alexander Dates.

Caroline Hudson-Alexander will give a recital in Cleveland, Ohio, on October 22, at the Hotel Statler. The soprano formerly lived in Cleveland, and has a great many friends there. Mme. Hudson-Alexander will give likewise a New York recital on October 29 in Aeolian Hall.

"Your daughter plays some very robust pieces."

"She's got a beau in the parlor," growled Pa Wombat, "and that loud music is to drown the sound of her mother washing the dishes."—Pittsburgh Post.

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Urlus' Busy Season.

Jacques Urlus, the Wagnerian tenor of the Metropolitan Opera Company, who succeeded in getting released from his Leipsic contract so that he could devote more time to singing in America, had one of the longest seasons of any artist. His last appearance at his home opera house was July 18, when he appeared in "Aida" and "Otello."

The Leipsic Tageblatt says in a criticism of July 10:

Last night's performance was an exceptionally fine one. One of the most remarkable impersonations was Radames, sung by Jacques Urlus, which created almost a sensation.

This same paper states in another issue of July 13 about his "Otello."

In yesterday's performance the whole interest was concentrated mostly on Othello himself. Jacques Urlus, who appeared in the title role, gave the most excellent impersonation of the character. No matter what contrasts this artist has to find he will always succeed in giving the right tone in music and diction. He excelled himself in the lyric moment and fiery passion. Urlus' wonderful singing was greatly supported by the orchestra under the direction of Otto Lohse.

Mr. Urlus will leave for his country home in Holland right after the close of his Leipsic engagements and will remain in Norway on the Sea, where he owns a beautiful villa, and will study some new roles and especially some new English songs. He is working also to perfect his English diction.

He will arrive in New York November 1, and will appear in concert before the opening of the Metropolitan Opera season.

A Comment for Margaret Shirley.**THE SINGIN' BEE.**

There ain't much news, I reckon, Jim,
An' mostly what there is is slim,
Fer talkin' on—but no, I jing!
I plum forgot the very thing
I started in to tell you 'bout.
Last Tuesday night, er there about,
We had a regular singin' bee—
Least ways, 'at's how it seemed to me.

You see us folks a livin' here
Has tried right hard fer more'n a year
To clear the church debt so's we could
Feel middlin' certain where we stood,
Er set in seats, wuz all our own—
But luck, somehow, left us alone—
'Twould fizz in spots but wouldn't foam
'Til Margy Shirley cum back home.

You knowed her, Jim, 'at little miss
The sunbeams always fought to kiss,
When she went rompin' 'round knee high,
With tossin' locks an' laughin' eye.
Uv course you knowed her—same as me,
In them ol' days 'at used to be—
Before Time's wrinkles started in
To lodgin' on our cheek and chin.

It seems she'd been, for quite a spell,
'Way up in York State, an' they tell
As how she made the folks there sigh,
Er smile a bit er laugh, er cry;
An' I believe it's gospel, too,
Becuz her singin' goes plum through
An' through a feller, same as what
The angels does—as like as not.

Well, when she saw we's out of luck,
She toed the scratch, she did, an' tuck
Right holt at onct, an' pulled us through
As sure as I'm a writin' you—
She gave some sort uv singin' bee—
I told you uv (they're new to me)—
An' with the dollars she tuck in,
She made the ol' church free agin.

I wish 'at you had heard her sing—
Cuz you'd feel proud as anything
To think you knowed her when she wuz
A little girl, I know, becuz
She's just the same, Jim, only she
Has fixt her mind up so's to be
As swift an' clear as is her heart,
Fer climin' hills—some folks call art.

There ain't no use fer me to try
To tell you all about her, why
It makes my ol' heart jump to be
A writin' 'bout her—but I'm free
To tell you right plain out and out,
Without the sprinkle uv a doubt,
The Lord ain't heard a single fuss
Since Margy cum back home to us.

CLYDE ALLISON WRIGHT.

Carlyle, Ill.

—From the St. Louis Post-Dispatch, Wednesday, July 8, 1914.



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sing one group of songs with the average accompanist—and I have had some good ones."

Contralto and Soprano in Happy Mood.

Nevada van der Veer, the contralto, and Miss Parks, soprano, were caught by the camera on the bathing beach

SOPRANO AND CONTRALTO ON BATHING BEACH AT
CHAUTAUQUA.

at Chautauqua, N. Y. Both appear to be enjoying their vacation to the utmost.

Pilzer Is Not Idle.

Summer time does not mean "loafing time" for Maximilian Pilzer, the talented young violinist, whom New York is proud to claim for its own, for Mr. Pilzer is already booked for a number of appearances during the warm weather. On July 25, he was heard with his usual success at the auditorium at Ocean Grove, N. J. The directors of the music festival at Round Lake, N. J., were delighted and gratified when they learned that Mr. Pilzer was free to accept an engagement with them for August 7 and 8. Two Connecticut towns will hear the strains of Mr. Pilzer's violin on August 28 and 29, when he will appear at Litchfield and Washington respectively. The week of September 1, he will appear at the exposition in Pittsburgh, Pa. Between stretches Mr. Pilzer will rest—i. e., he calls it "resting," although he is doing a lot of "hard work" studying and practising on his beloved instrument.

Alfred Quinn in Europe.

Alfred Quinn, the MUSICAL COURIER correspondent for Oklahoma and one of the best known and most successful piano teachers in that section of the country, has been traveling for some weeks past in Germany, visiting all the principal music centers.

On her forthcoming American concert tour Jenny Dufau, the coloratura soprano of the Chicago and Boston Opera Companies, will have the able assistance of Charles Lurvey, the young pianist who recently added so much to the success of the George Hamlin tours. During Miss Dufau's infrequent concert appearances while singing her first season with Chicago Opera Company, she had as her accompanist Charles Lurvey, and it is a new reunion of two artists whose work is described as "perfect unity." "Mr. Lurvey is by far the best accompanist I have ever had," said Miss Dufau recently. "He is so quick to catch every inflection and every passing mood. Honestly, I would rather sing two full programs in succession with Lurvey at the piano than to

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Marcella Craft's Munich Farewell.

On June 26 Marcella Craft sang her farewell performance at the Royal Opera House in Munich, Bavaria, ending an engagement of four years, during which she has made herself a prime favorite not only in Munich, but throughout Germany, and which she refused to renew because of her desire to return to America and to be heard once more in her native country. The role in which she effected her farewell was that of Butterfly, one which she has made peculiarly her own. The house was packed and tremendously responsive. Miss Craft was in splendid voice and inspired by the warmth of the audience fairly outdid herself both in singing and acting. The management waived the rule of "no flowers on the stage," and in the second



MARCELLA CRAFT.

act the Japanese living-room was filled with the most gorgeous flowers. Miss Craft had more than ten recalls at the end. The audience seemed as if it could not let her go. A very large crowd waited for her at the stage door, and when at last she came out the air was rent with shout of "Bravo! Aufwiedersehen! Good luck!" The press gave her the most glowing notices the following day.

There can be no doubt in Miss Craft's mind after this manifestation as to the genuine heartiness of the love of the people of Munich for her and the security of the position which she has won for herself by her splendid and conscientious work.

Birdice Blye in Europe.

Birdice Blye, since her departure for Europe early in the spring, has visited Brussels, Antwerp, Strassburg, Geneva, Lake Como, Milan, Florence, Rome and Venice. She has



BIRDICE BLYE IN THE GARDENS OF THE VILLA BORGHESE IN ROME.

been much entertained and has met many prominent musical and literary people. Miss Blye spent three weeks in Florence and particularly enjoyed her visit at the beautiful home of Signor and Signora Braggiotti. Signora Braggiotti is the daughter of Sebastian Schlesinger, the music publisher. The Princess Rospoli was a guest at the same time.

Miss Blye will attend the musical festivals in Germany and will spend some time in Paris.

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From the fact that the radiant Klotz smile is much in evidence in the accompanying snapshot, one may safely conclude that the popular young songstress is thoroughly enjoying her summer on the beach at Belmar, N. J., where she will stay at the Melrose Inn, until after Labor Day.

Miss Klotz is a strenuous devotee of water sports and an expert swimmer and canoeist, so her summer is sure



MAUDE KLOTZ ON THE BEACH AT BELMAR, N. J.

to lay up a store of health to prepare her for the many engagements booked for next season.

Seagle Due in October.

Oscar Seagle will arrive in America next October and begin his concert tour in Texas. As Mr. Seagle resided for some time in the South, he has many admirers in that section. The baritone's New York recital is scheduled for Thursday afternoon, November 12, in Carnegie Hall. One of Mr. Seagle's marked successes last season was his appearance in Buffalo, where the critics were especially commendatory. "He completely captivated his audience," said the Commercial. The Courier declared he won instant success; while the Express stated: "He has that wonderfully finished art of interpretation which comes out of the French school." "Mr. Seagle," said the Enquirer, "sings not only with joyous abandon but with finish and splendid command of his vocalism."

Mr. Seagle's tour will again be under the management of London Charlton.

Richardson Will Locate in New York.

Martin Richardson, who has been studying in Italy for several years, has returned to New York, where he intends taking up his work as an operatic and concert tenor.

While in Italy, Mr. Richardson had exceptional success in concerts and made a very fine debut in opera at Flor-

ence last May, singing the leading tenor role of Ernesto in "Don Pasquale."

In June, he went to London where he sang at three private musicales and was received with much applause.

While in Paris he was offered a contract by Henry Russell of the Boston Opera Company and in London one by Andreas Dippel, which he is considering.

Mr. Richardson studied with the late Vincenzo Lombardi in Florence and had every assurance from critics in Italy that he would make a successful career. He leaves for a two weeks' visit with his family in Minnesota, then returns to New York.

The Stern Conservatory Annual Report.

The Stern Conservatory, of Berlin, the largest school of music in Germany, brought its sixty-fourth school year to a close with a series of eighteen public pupils' concerts given in the Philharmonic and Beethoven Hall. In five of these concerts the school orchestra assisted. The Stern Conservatory was frequented the past year by 1,334 pupils from all parts of the world, including the United States, Turkey, Madeira, Mexico, Chile, Argentine, Cape Town, India, China, Japan and Australia, as well as from all the principal European countries.

One hundred and forty-six teachers taught at the institution during the year. Aside from the public concerts mentioned above, there were thirty-eight practice concerts given in the hall of the conservatory and four public performances by the operatic school of the conservatory, given in the Nollendorf Theatre; further, two festival concerts, given by the faculty in honor of the Emperor's birthday. All told, there were no less than eighty-eight public performances. A large number of pupils of the school have received engagements on operatic stages. In the seminary connected with the conservatory there were thirty-six pupils studying for the profession of teaching. Lectures on the history of music and other subjects connected with the science of music were given every week and were well attended.

The Ibach Prize, consisting of an Ibach grand piano, was awarded this year to Walter Michel, of Berlin, a pupil of the class of Georg Bertram. The Ibach prize is presented to the best piano pupil of the school every year.

Among the new teachers engaged by Director Gustav Hollaender for the coming school year, which opens September 1, are Alexander Heinemann and Charlotte Huhn, both vocal.

Noted Artists on Music League List.

Howard E. Potter, whose managerial abilities were thoroughly demonstrated before he conducted his own concert bureau, when he served as traveling manager for the Melba, the Kubelik, the Sembrich and other tours of distinguished artists, has just returned from a six weeks' stay in Europe. Mr. Potter is now the business representative for the recently organized Music League of America, whose officers and directors include many of the most prominent and influential persons in the country.

Mr. Potter has transferred to the Music League all the artists with whom he had personal contracts, and he will administer their affairs for the League which has placed them on its list as available for engagements.

Prominent among these distinguished musicians are Ottilie Metzger, the prima donna contralto of the Hamburg Opera, who has secured a temporary release, and who will devote the month of February, 1915, to oratorio and song recital in this country.

Theodor Lattermann, leading bass-baritone of the Hamburg Opera, has likewise secured a brief release and is to make his first appearance in New York City during February next. Arrangements are now being made by Mr. Potter for a joint recital of both Mme. Metzger and Mr. Lattermann.

Anita Rio, the American prima donna soprano, whose endeavors during the past six years have been wholly confined to the leading opera houses of Europe, will also be booked for concert and oratorio engagements by Mr. Potter through the Music League of America.

"She doesn't open her mouth wide enough when she sings."

"She learned to sing in a flat."

"What has that to do with it?"

"She didn't have room to open her mouth."—Houston Post.

Frank Gittelsohn's London Success.

Frank Gittelsohn, the noted American violinist, gave a recital in Bechstein Hall, London, on May 23, 1914, winning for himself the following critics:

The young violinist who played at Bechstein Hall on Saturday afternoon had, we think, been heard only once before in London, and that was at a recent Sunday afternoon concert at the Albert Hall. His recital gave a much better opportunity of appreciating his powers. He played Franck's sonata with Charlton Keith, Bach's chaconne alone, and some other solos with piano accompaniment.

Technically, his performance ranked high and his powers of musical expression only seemed less than his technical ability because his judgment is not yet fully formed. He showed exuberance and enthusiasm for his music and the wealth of tone, variety of color and sureness of phrasing bore remarkable evidence of his ability.—Times, May 25, 1914.

Prior to Saturday Frank Gittelsohn's only appearance in London had been at Mme. Melba's recent concert at Albert Hall, and, though his playing then made a fine impression, it is also, of course, hardly to be expected that a violinist should be able to show of what he is really capable on such an occasion or in so vast a building. At his recital at the Bechstein Hall on Saturday afternoon he had better opportunities, and he availed himself of them to the full. A pupil of Prof. Carl Flesch, he has been trained in a good school, and he allies a thoroughly sound technic with much natural ability.

His tone was of great purity and beauty, his part playing was admirably clear. In Cesar Franck's sonata, where liberties might be permitted up to a certain point, he seemed less inclined to take



FRANK GITTELSON.

them, and the performance, in which he was associated with Charlton Keith, while quite straightforward, was one of great dignity and musical beauty.—Telegraph, May 25, 1914.

A very interesting violin recital was given at Bechstein Hall on Saturday afternoon by Frank Gittelsohn, an artist very reserved in expression, but still strongly capable of allowing one to feel that there is even more in his performance than any careless recognition of its merits might presume. His reticent treatment of the Cesar Franck's sonata was only a superficial quality. Deep down, his imagination was at work, and the realization of the work was exactly in the spirit that the Belgian master might have conceived.—Pall Mall Gazette, May 25, 1914.

A clever new violinist, Frank Gittelsohn, was heard at Bechstein Hall on Saturday afternoon. He has a fine warm tone and excellent technic, and his playing reveals a good deal of poetic feeling and temperament. There was much to be admired in his playing, with Charlton Keith at the piano, of the Cesar Franck sonata of which a romantic and finished rendering was given. In the Bech chaconne and Saint-Saëns' "Rondo Capriccioso," Mr. Gittelsohn further showed his gifts to great advantage.—Daily Chronicle, May 25, 1914.

A previous hearing at the Royal Albert Hall on the occasion of Mme. Melba's recent Sunday concert had prepared those who then heard him for thoughtful and refined violin playing by Frank Gittelsohn at his first recital on Saturday afternoon in Bechstein Hall. A program of an everyday character may form, by reason of its familiarity, a more exacting test than one out of the ordinary groove. The Cesar Franck's sonata for violin and piano, Bach "Chaconne," and Saint-Saëns' "Rondo Capriccioso" were the chief features on Saturday. They fell well within the young violinist's resources. He has a full and at the same time persuasive tone, and, on the whole, an excellent idea of the meaning of interpretation. With the sympathetic cooperation of Charlton Keith as pianist, the playing of the sonata was worthy of the work.

It will be interesting to hear Mr. Gittelsohn in a less conventional program.—Morning Post, May 25, 1914.

At Bechstein Hall Frank Gittelsohn, the young American violinist, gave his first London recital. He is a good artist, produces a full tone, phrases clearly, and plays sympathetically. Moreover, he seems to enjoy the music he interprets. Such were the characteristics of his rendering of a sonata by Cesar Franck, Bach's "Chaconne" and Saint-Saëns' "Rondo Capriccioso."—The Referee, May 24, 1914. (Advertisement.)

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**De Treville at the San Jose Mission.**

Yvonne de Treville acknowledges that she takes the
greatest delight in the "all out doors," and it is easy to
realize what a fascination the charming rural aspects
of the missions of the Southwest must have for her. The
mission shown in the accompanying cut is that of San
Jose at San Antonio, Texas, one of the structures which
was built many years ago when that territory was under
Mexican or Spanish dominion and the mission fathers
were attempting to civilize the natives and used these
massive buildings for forts as well as for religious exer-
cises. It is also easy to realize how the fascination of the



YVONNE DE TREVILLE WITH HER LITTLE CARE-
TAKER OF SAN JOSE MISSION, IN SAN ANTONIO,
TEX., WHERE MME. DE TREVILLE HAS BOOKED
HER COSTUME RECITAL FOR DECEMBER 8, 1914.

antique in these ancient places must attract an artist, who,
like Mme. de Treville, has gained a complete mastery not
only of modern art, but of the arts of former centuries
as well, as shown in her famous costume recital, "Three
Centuries of Prime Donne."

A Von Ende Musicale.

A large audience heard the recital given by Mr. LaBonte
at the Von Ende School of Music, New York, Wednesday,
July 22, in that school's series of summer session concerts.
Mr. LaBonte was assisted by Maurice Veder, a young
Dutch violinist.

Mr. LaBonte gave an important group of Strauss,
Brahms and Schumann songs and his exquisite art was
highly appreciated. The Von Ende School of Music has
added Mr. LaBonte to its voice department. The young
singer has the gifts of an earnest musician and a serious
artist.

On Friday, July 24, the Von Ende School held its sec-
ond summer musicale and sociable for its many visiting
students.

Hans van den Burg will present a few of his pupils in a
piano recital on Wednesday, July 29, at four o'clock.

The program of Mr. LaBonte's recital follows:

Befreit	Richard Strauss
Morgen	Richard Strauss
Allerseelen	Richard Strauss
Ständchen	Johannes Brahms
Mr. La Bonte.	
Sonata, op. 5 (adagio)	Mendelssohn
Mr. Veder.	
Ein Schwan	Eduard Grieg
Im Kahne	Eduard Grieg
Ich liebe dich	Eduard Grieg
Die Lotus Blume	Schumann
Ich grüße nicht	Schumann
Mr. La Bonte.	
Preislied from Meistersinger	Wagner
Mr. Veder.	
Eleanore	Coleridge-Taylor
The Hour Glass	H. T. Burleigh

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JULIA CULP'S RARE ART AND SPLENDID PERSONALITY

Mrs. Sawyer Gives Graphic Description of the Genius and Lovable Nature of the Great Dutch Singer.

Antonia Sawyer's most valuable asset is her unfailing enthusiasm. This successful manager has shown unusual judgment in the selection of her artists and it is, of course, largely due to this fact that her career has been so entirely free from failures. But it is also due, unquestionably, in no less a degree to her own artistic instinct, and to that boundless enthusiasm which she shows for artistic eminence and perfection. Being a musician herself, Mrs. Sawyer is unusually well able to judge of artistic excellence, and the enthusiasm which is felt in her every word when she speaks of her artists is not the enthusiasm of the business woman, but the enthusiasm of the keen lover of art. When, on rare occasions, she does permit herself to speak of her artists, she expresses herself in such terms that one cannot but feel the genuine feeling of devotion she has for the highest tenets of the musical art.

It is not very often that Mrs. Sawyer can be induced to talk about any of the artists she manages, but the other day she was approached by a representative of the *MUSICAL COURIER* upon the subject of Julia Culp, and asked, in the absence of this great artist, to describe her work and to give some suggestion of her opinions and likes and dislikes in matters of music.

"It will be impossible for me to do her justice," said Mrs. Sawyer; "whatever I say of her must be less than the truth. It is impossible to understand Mme. Culp's art even after having heard her many times in public, without having seen her at work. Her rehearsals with her accompanist are wonderful. It is, indeed, almost an indescribable pleasure to be present while she is preparing her programs. Her principal fondness in music is for the German school."

"Naturally, one might suppose that, since she is Dutch."

"No, it is not exactly that, either," said Mrs. Sawyer.

"You mean that it is less her nationality than her personality?"

"Her personality! Yes! Her beautiful, strong, serious personality! That is it; that is what makes her so dearly love the classics of the German school, and that is what makes her interpretation of these works so incomparably fine. That personality of hers possesses a wonderful depth and you realize it more and more when you see her at work. First of all, she studies her music carefully, thoroughly, away from the piano. She reads it and feels it. She immerses herself in the spirit of it until her feeling becomes identical, and certainly, I believe, just as powerful, as was the feeling of the composer when he was inspired to the writing of it. In this way she works out every detail."

"But, of course, she must have her rehearsals with the piano?"

"Yes, but even these rehearsals are more serious studies than are the rehearsals of some artists. Mme. Culp's study of a song is very far removed from being akin to a vocal exercise. Even in the rehearsals with her accompanist, if any point is in doubt, she will stop and silently think it over to herself, thinking over the meaning of the words and of the music and all their co-relationship. It is from this habit, undoubtedly, that her wonderful interpretative powers arise."

"In speaking of the German school," continued Mrs. Sawyer, "Mme. Culp has told me that it seems to her the most natural in its meaning. The relationship of the music and the poem in the classical works of that school appears to her to be perhaps more direct than in other schools. The Germanic instinct, the desire above all to bind the musical setting and the poetic thought with a tightly forged link so that they are indissoluble, has led the German composers, in the opinion of Mme. Culp, to a higher form of art than the composers of any other school."

"It is probable," added Mrs. Sawyer, "that it is also Mme. Culp's great genuineness and honesty of spirit that strengthens her love for the work of the masters of this school, which is, above all things, genuine; for the great Germans have never at any time consulted public opinion or public likes and dislikes, or the possibility of success or failure in the construction of their works, or even in the selection of poems for their songs. It has been, therefore, a question of the highest standards of their art, and it is, in Mme. Culp's interpretation of these songs, no less so. For the same reason, perhaps, Mme. Culp is also very

fond of the best and most seriously inclined of English and American songs. Among the American composers, she is singing the works of MacDowell and Carpenter."

"But if you want me to talk about Julia Culp," continued Mrs. Sawyer, "I cannot speak of her art alone. She is such a quiet, womanly woman with such wonderful magnetism, that it is impossible to talk of her without these characteristics coming to the mind and demanding expression. They may affect her art."

"Of course, they do. An artist's characteristics are the very best of his or her art."

"Yes," said Mrs. Sawyer, "this is the very best of Julia Culp's art: her perfect womanliness is felt, when you know where to look for it, in everything that she does. She possesses an extremely kindly nature. This shows itself in her private life particularly when she feels that she has been hasty or impatient in any way. If that ever happens, and it is rare enough, she is sincere in her regret and does everything to prove to you that her impatience was only a passing mood. It would be impossible and unthinkable that this splendid woman could harbor vindictiveness or ill will. And the association of this with her art is, after all, not difficult to feel. She is so lovable that she is ever anxious to please. Indeed, every time she goes on the stage, her anxiety to do herself the fullest justice is as great as it must have been at her very first performance on any stage."

"She likes to have me," added Mrs. Sawyer, "stand at the door of the stage, and her first greeting to me always when she comes out, is the question, 'How was it: was it all right?'"

"She speaks English very perfectly and writes it no less so. She always writes to me in English," continued Mrs. Sawyer, "but she has learned it more with a desire for knowledge than with any wish to use it in a social way."

"She devotes all her life to music and cares very little for social entertainments. It is difficult to induce her to go out much. She is exceedingly gracious and kind without the least evidence of affectation when she does meet people in a social way, but she has often said to me that she finds the demands of her art so great that if she is to do her duty by it, she cannot permit herself many social pleasures."

"She is a thorough musician and has arranged some old Italian arias which no one else has. These will be used by her this next season."

As to the modern French school, Mrs. Sawyer says that Mme. Culp cares little for it as a rule, although there are some exceptions and these she uses. She has made a careful study of the whole school and selected those which seemed to her of real value.

"Now, I think I have talked enough," said Mrs. Sawyer; "if you want to know more, wait until Mme. Culp gets to America. She will be here early in the fall and then perhaps you can get her to talk about herself."

The Way to Rest.

It is indeed strange how strenuously a man will "play," while he is on his "vacation," and how he will work, espe-



WALTER ANDERSON AT MATTAPOISETT, BUZZARD'S BAY, MASS.

cially for sunburn. To Walter Anderson, the energetic concert manager, applies only the forepart of the above remark, although one might venture to say that he will have all the sunburn that is his due when he returns in the fall.

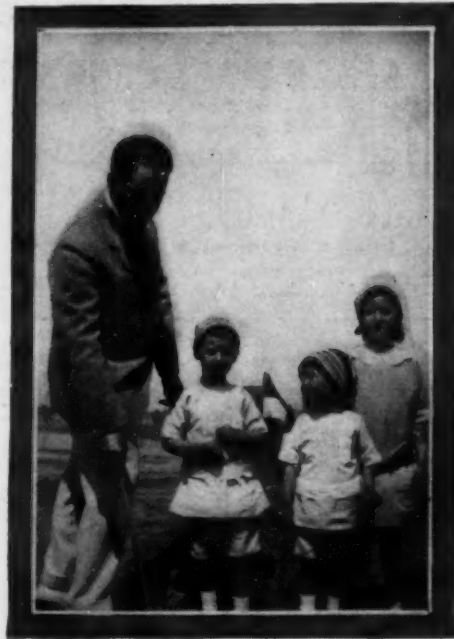
Mr. Anderson who is "resting" at Mattapoisett, Mass., which is on Buzzard's Bay, is shown in the accompanying picture, apparently resting from his many labors, but appearances are deceitful and it would not be surprising to learn that he simply sat down to have his picture taken and then hurried away to catch some more big fish. Mr. Anderson says that he caught over fifty pounds of fish the other afternoon and as he has always been known to tell the truth, it may be assumed that this is not merely a

"fish" story. That same eventful day, he swam across Mattapoisett harbor, a distance of one and a half miles, which only goes to bear out the statement that Mr. Anderson is "playing" very hard this summer.

Besides fishing and swimming, Mr. Anderson enjoys the fine boating and the lovely roads along which he motors.

The Junior Fleschs.

A snapshot is shown herewith of Carl Flesch, the violinist, and his three interesting kiddies, posing for a picture at the beach resort where the Flesch family is spend-



CARL FLESCHE AND THE FLESCHE TWINS, CARL AND FRITZ, NOT FORGETTING THE YOUNG DAUGHTER, ANNETTE.

ing the summer. The famous artist looks happy, as well he might in the possession of three such charming children.

Carl Friedberg, the Accomplished Artist.

Carl Friedberg, the German pianist, whom Americans will have an opportunity to hear next season, is recognized in Europe not alone as one of the leading pianists, but as a composer also. He has written a number of piano and chamber-music compositions and many beautiful songs, which have been used by prominent singers on their concert programs. Of late he has been conducting, and has substituted many times for some of the leading orchestra and chorus leaders, in various German cities like Frankfurt, Wiesbaden, Cologne, etc., but his time is too limited to devote much to either composing or conducting.

Friedberg is also a very accomplished linguist, and besides his own speaks four languages fluently. It took him just about four months to learn to converse in Italian and Spanish, while English and French are like his own mother tongue to him.

Friedberg began taking piano lessons when only four years of age, and shortly after that he met Anton Rubinstein, who heard the child play, and is said to have predicted a great future for him.

Everett Poses.

George Everett, the young American baritone, is enjoying the novel experience of posing for a portrait bust for one of the foremost sculptors in England, Paul Montford, with whom Mr. Everett is also studying. The bust is to be put in the Royal Academy of Arts.

Mr. Everett will leave England the end of July, for his home in Chicago.

"I'd like to rent your hall, please."

"What for?"

"Well, you see, we're organizing a fraternal society called the Sons of Moving Picture Veterans of the Mexican War."—Exchange.



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Maurice Aronson Studio Notes.

The distinguished Berlin pianist pedagogue, Maurice Aronson, his wife, the concert pianist, Vera Kaplun-Aronson, and their little daughter, Astrid, are summering at Bad Harzburg, where they occupy the Villa Schönfeld, Burgstrasse 15. Mr. and Mrs. Aronson have completed a most successful season of teaching and concertizing and have found the richest recognition in their respective activities. Mr. Aronson is accompanied by a number of his pupils, who are anxious to continue their studies during the summer, and by several teachers who avail themselves



MAURICE ARONSON, VERA KAPLUN-ARONSON AND THEIR LITTLE DAUGHTER, ASTRID.
Photographed at Bad Harzburg.

of the summer vacations to come to Europe and to profit by the instruction of this experienced pedagogue.

Since a teacher's success is judged solely by the results of his instruction, it is most gratifying to state that some of Mr. Aronson's pupils have been heard during the past season with orchestra and in recital in Berlin, Vienna, Budapest, Constantinople, Halle, Bielitz, Zoetlingen, Hannover, Waldenburg, etc. To the preparation of concert repertoires and in the guidance of instructors, Mr. Aronson is enjoying an enviable reputation. Most gratifying is the loyalty of Mr. Aronson's pupils, who, after years of absence, return invariably to him for additional instruction and coaching.

On September 1, Mr. Aronson resumes his instruction at his Berlin studio, Bozener Strasse 8, where he may be addressed for any desired information.

Klibansky Pupils in Europe and America.

Artist pupils of Sergei Klibansky, both in Europe and America, are making steady advance in artistic careers. They are singing in church and concert in America and in opera in Europe. A partial record of the activities of five is as follows:

July 15, at "Sunnycrest," the Port Washington home of Ida Harris, of England, a prominent feature was the singing of Erich Lucas, pupil of Sergei Klibansky. He possesses a voice of marked dramatic quality and extensive range and completely won the audience with his pleasing personality and artistic singing. Mr. Lucas will continue study with Mr. Klibansky, preparatory to an operatic career, which seems assured.

G. A. Lehmann was engaged to sing the solo in the First Mennonite Church, in Philadelphia, Sunday, July 19.

Virginia Estill has been engaged as substitute in the Greene Avenue Baptist Church, Brooklyn.

Robert Henry Perkins, now at the Court Theatre at Darmstadt, Germany, achieved a great success as Adam in Weingartner's new opera, "Cain and Abel."

Marie Louise Wagner left July 21 for Europe to enter grand opera in Germany.

Hamlin in Cassel.

George Hamlin, the American tenor, goes to Cassel, Germany, August 1, where he will remain for some time, adding several German roles to his operatic repertoire.

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MANAGING EDITOR

NEW YORK, WEDNESDAY, JULY 29, 1914.

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THE MUSICAL COURIER EXTRA

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A full account of the California Music Teachers' Association convention held recently at San Diego will appear in the MUSICAL COURIER next week.

This year's Maine music festivals will take place at Bangor, October 1, 2, 3, and Portland, October 5, 6, 7. Full details as to programs and participants are to be found on another page of this issue.

Reports of Mme. Tetrassini's tremendous success in London at her Albert Hall concert recently continue to reach this country. It was the most brilliant and best attended concert ever given by the diva in the English capital.

There will be seats for \$1.25 at the Century Opera House next season. Whether the extra twenty-five cents is because of or in spite of the fact that there will be fewer performances in English than formerly, the Messrs. Aborn do not state.

At the annual competition of the piano pupils at the Scharwenka Conservatory in Berlin this summer, the prize, a Blüthner grand piano, was awarded to Marguerite Mahn, of Chicago, a pupil of Moritz Mayer-Mahr. Miss Mahn is the first American to win this much coveted honor.

Sigmund Spaeth, a well known writer on music (author of "Milton's Knowledge of Music," etc.) and formerly connected with the editorial department of G. Schirmer, has been appointed music critic of the New York Evening Mail, succeeding Emilie Frances Bauer, who filled that position ably for several years.

And still the opera prizes come and go. The Edith McCormick prize of \$4,000 for the best Italian lyric opera (the competition was inaugurated by Mrs. McCormick, daughter of John D. Rockefeller, during her visit abroad a year ago) has just been won by Giovanni Pennachio, with his "Erica." The work will be produced in Parma early in the fall when Cleofonte Campanini gives his annual stagione there.

Stuttgart is to have a new symphony orchestra, which has been founded by Hofrat Kaim, who also was the founder of the Kaim Orchestra, of Munich, for many years one of the leading orchestras of Germany. For the first season, opening August 16, the new orchestra at Stuttgart will give a series of four subscription concerts led by different conductors of note. The repertoire for the initial season will include all of the Beethoven symphonies.

R. E. Johnston has arranged with Jan Kubelik, the celebrated violinist, to bring to America for thirty concerts, beginning January 4, the Sevcik String Quartet, known as one of the best organizations of its kind in Europe. The Sevcik Quartet will make its first appearance in New York at Aeolian Hall, on Tuesday afternoon, January 5. It is a cultured body of musicians whose performance of chamber music always has given pleasure to the most exacting audiences abroad, both because of the technical accomplishments exhibited and the admirable ensemble accomplished.

The next season of the Boston Symphony Orchestra, its thirty-fourth, will be one of the longest it has ever had. Rehearsals are to begin September 28 in Boston and on October 1 the orchestra leaves on a Western trip as a prelude to the opening of its regular season in Boston. Between October 1 and May 8 the orchestra will give 120 concerts; forty-eight of these will be given in Boston, ten in New York, five in Brooklyn, eight in Cambridge, six in Providence, three each in Hartford, Worcester and New Bedford, and single concerts in various cities in New England. It will make two Western trips,

the first of which will be in the first eleven days of October, consisting of ten concerts and the second in the last week of January, consisting of six concerts.

Where is the current program so poor to do reverence to the works of John K. Paine, only a few years ago one of the leading American composers? Was he overestimated, was he only tolerated, or is the present generation ignorant and neglectful? Come, messieurs les critiques, give us your learned dictums on the subject.

Park Commissioner Cabot Ward favors a Nordica Music Pavilion in Central Park rather than a Nordica monument. He can hardly be blamed, for his preference probably is based on a realization of the many miserable examples of sculpture which now deface Central Park. Mrs. Harry Payne Whitney, who has been spoken of as the artist to do the proposed Nordica statue, is a woman of taste and culture, and the works which have come from her hands so far would be an ornament anywhere. However, Commissioner Ward may not know that. The trouble with a Nordica pavilion is that it would not be associated permanently in the public mind with the name or fame of the late singer. After awhile the structure would be sure to be called merely "The Pavilion" and in the end thus practically lose its commemorative purpose.

No answer need be made to the stupid argument of the gentleman in a German paper that it is unnecessary for foreign artists to advertise their American tours in America before coming to this country. The European successes of foreign artists are not known on this side of the water unless the MUSICAL COURIER speaks of them, any more than the New York or Chicago or San Francisco success of a Lhevinne, a Kreisler, an Amato, a Flesch, or a Gerardy, is chronicled in the London Telegraph, Paris Figaro, Berlin Tageblatt, Milan Seccolo, St. Petersburg Novoe Vremya, Vienna Nachrichten, or Stockholm Aftonbladet. By preliminary advertising of his American tour and reprinting of his foreign press notices a European artist makes apparent his standing abroad, facilitates the work of introduction and booking by his American manager, and influences the prices secured for his appearances here. We notice that the gentleman who begs European artists not to advertise in America accepts advertisements for his paper from American artists touring in Europe. We do not understand the gentleman's point of view or his complicated ethics. Of course, in the last analysis, an artist must stand or fall by his performances, but who believes that Carl Flesch, for instance, would have secured such brilliant orchestral bookings in America and been received with such respect from the moment he landed on these shores last fall if his large European reputation and the reports of his triumphs there, as recorded in the columns of the MUSICAL COURIER, had not preceded him here continually for several years? Flesch scored his phenomenal American hit because of his marvelous playing, but it would be idle to deny that his proper introduction to the American musical public was effected through the dignified and illuminating advertising campaign of his managers, chiefly in the MUSICAL COURIER. Then, too, there is Leonard Borwick, and what the Wellington (New Zealand) Triad said about him during his recent visit there: "Leonard Borwick is giving recitals in Australia again, and confirming everybody's earlier estimate of his exquisite art. But again Mr. Borwick's advertising is far too modest. It is true that overmuch display is repugnant to the taste of a man of refinement; but this is a workaday world, and the man who would keep up in the race with his competitors must occasionally stoop to their tricks."

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

III.

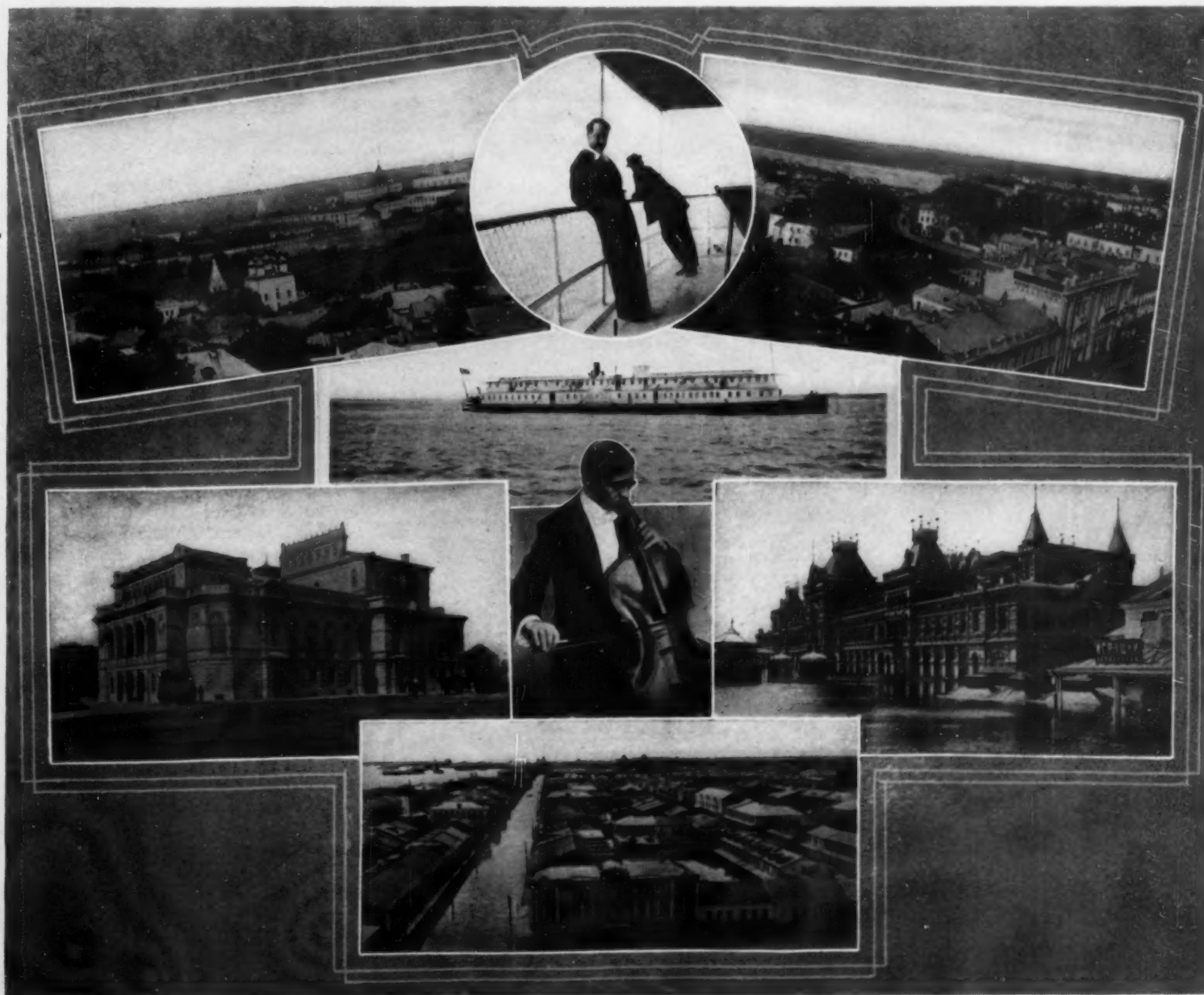
Wonderfully beautiful was the view of Nijni-Novgorod as we approached it on the morning of May 3. The main part of the city is situated on a bluff overhanging the river, with the gray walls, over thirty feet high, of the old medieval Kremlin forming a most picturesque foreground. At Nijni the river was about seven miles broad, it being much wider than usual because of the spring freshets. The Oka, also an important stream, flows into the Volga here, and the greater part of the town is situated on the right bank of the Oka. Gorod means town, Novgorod means new town, and Nijni means lower. So Nijni-Novgorod translated into English means simply "lower new town." The city has for centuries been famous because of its great annual fairs, which are held on the left bank of the Oka, opposite the city proper. More than 400,000 persons attend these fairs each summer and an im-

mense amount of merchandise is sold here annually. Last year the business done amounted to 260,000,000 roubles (\$130,000,000). The fair lasts from July 15 until August 25, and during this period the streets of the old town present a most remarkable appearance, for here the East and West meet. Tartars, Calmucks, Mongolians, Siberian hunters and fur traders with enormous quantities of furs, Persians with carloads of beautiful carpets, and Jews from Tiflis, with their long "kaftans," mingle with the traders from Western Europe, who distribute to all parts of the West the wares brought to Nijni-Novgorod from all part of the East.

When we were in Nijni-Novgorod the space occupied by the fair was completely inundated. One of the accompanying photographs shows the principal building half under water. These fairs no longer have the importance they had in olden times,

before the introduction of railroads, but the business done there is still very considerable, as the above figures testify.

What an extraordinary history this district of Novgorod has had. More than six centuries before Columbus set sail westward on his memorable voyage of discovery—in the year 862—Rurik, chief of the tribe of the Rus (from whom came the word Russia), made Novgorod (from which the present city took its name) the capital of the empire which he founded; and there his descendants reigned for seven centuries, until the first Romanoff was crowned in 1613. Rurik's son, Igor, added to his father's domains by conquest and even went to war against Constantinople. His widow, Olga, the first woman to bear this name, now so popular throughout Russia, was baptized at Constantinople and introduced Christianity into Russia. Her grandson



(1) Kussewitzky on the deck of the "Imperator." (2) The ancient Kremlin at Nijni-Novgorod. (3) General view of Nijni-Novgorod with the Volga in the background. (4) The "Imperator" (chartered by Kussewitzky especially for the Volga tour) anchored in midstream. Note in this picture the swift current of the Volga, six miles an hour at this place. (5) W. Dehe, the soloist of the first concert at Nijni-Novgorod. (6) The fine, large municipal theatre at Nijni-Novgorod, in which the Kussewitzky concerts were given. (7) The principal building of the Nijni-Novgorod fair, which is always under water during the spring freshet. (8) Where the great annual fair is held at Nijni-Novgorod.

Wladimir was the first man to become sole ruler over all Russia. He was surnamed the Great, because of his conquests and beneficent measures. He founded schools, made Christianity the official religion of the empire, established towns, and at his death divided the country among his twelve sons. It was under Wladimir's rule that the Byzantine style of church architecture was introduced. This was about 980. The beautiful Gothic style of church architecture, which was introduced into Central Europe a couple of centuries later, never gained a foothold in Russia, and to this day the Byzantine style, with the five handsome domes in the form of a Greek cross, still prevails.

At the beginning of the thirteenth century came the sweeping Mongolian invasion from Eastern Asia under the terrible Khan. In the gallery at Moscow are some wonderful paintings by the great modern Russians, illustrating scenes from this invasion. These men have pictured these events on canvas with astounding vividness and primeval force. These pictures grip one like a vise. This terrible invasion was followed by internal war, famine and pestilence. In the year 1230 no less than 42,000 men died of the plague at Novgorod. The country progressed slowly, however. All Russia now looked to Constantinople as its model of civilization and took its initiative in art, literature and religion from that city. For centuries after Constantinople fell into the hands of the Turks, in 1453, Russia still based her civilization on the ideas imbibed from the city of Constantine. It remained for Peter the Great to break with the Byzantine policy by opening the door of Russia to Western Europe, after the founding of St. Petersburg in 1703. During the middle ages Nijni-Novgorod was many times ravaged by fire, war, famine and pestilence. Perhaps the most atrocious of the many inhuman acts of Ivan the Terrible was the slaughter of 60,000 citizens of Nijni-Novgorod in 1570 for having revolted from his tyrannical rule. The whole history of Russia, even down to our day, has been one continued story of bloodshed. And the end is not yet come, for among the intelligent, educated elements we found a widespread spirit of restiveness and secret hatred of the existing government.

The theatre at Nijni-Novgorod proved to be a fine new building. The town itself consists for the most part of old wooden houses. The auditorium of the theatre seats about 1,200 people and was filled practically to the last seat. At Nijni Kussewitzky gave two concerts, as the crowds who wished to hear his orchestra could not be accommodated on one evening. It must be remembered that these towns along the Volga, before the coming of Kussewitzky, had never heard a first class symphony orchestra. In fact, most of them had never heard any orchestra at all, so his concerts were naturally looked upon as very remarkable events.

The program of the first concert on May 3 was as follows:

Symphony No. 3, E flat, Eroica.....Beethoven
Symphony, Manfred, first movement.....Tschaikowsky
Variations on a rococo theme for cello and orchestra.....Tschaikowsky
Soloist, W. Dehe.
Suite, Is Sredinch Wekov.....Glazounow

Kussewitzky was in splendid form, having had one day's rest since the last concert, and he and his men gave a magnificent performance of the "Eroica" symphony. Kussewitzky's interpretation was quite individual. He has his own ideas of tempi, in particular. I never heard the scherzo taken so fast, but it was given with wonderful clearness and precision. Very impressive also was the genial conductor's rendition of Tschaikowsky's "Manfred." The soloist of this concert was W. Dehe, the first cellist of the orchestra, who gave a finished and refined rendition of Tschaikowsky's rococo variations. Dehe has a sweet, vibrant tone, a fluent technic and a

great deal of warmth. He was loudly applauded and encored. Kussewitzky was lionized again.

Very interesting were the audiences in these Volga towns and conspicuous in the auditorium were the many different uniforms. At least ten per cent. of the men wear uniforms. In the first row at every concert sat the governor of the town in a brilliant uniform, and near him sat the chief of police, also conspicuous for his dress. Certain seats in the first four rows of the parquet were always given up to the government and municipal officials. Every official wears a uniform. Even the students wear uniforms, quite similar to those worn in Germany one hundred years ago. All these various uniforms, with their wealth of color, added greatly to the picturesqueness of the scenes in the theatres.

The following day our party spent the greater part of the time in seeing the town. Two new guests arrived on this date, May 4—Prof. and Mme. Oskar Bie, of Berlin. Bie is the operatic critic of the Börsen-Courier, the author of numerous books on music, including a history of the opera, a very interesting book on the dance, and a very remarkable work on the piano and its masters. The program of the second concert, which was given on the evening of May 4 at Nijni-Novgorod, was as follows:

Second symphony in C minor.....Scriabine
Prelude to Parsifal.....Wagner
Concerto for piano and orchestra in E flat.....Beethoven
Soloist, Edouard Risler.
Symphonic poem, Mazeppa.....Liszt

The theatre was well filled again and the music hungry public absorbed every note of this long and taxing program with the keenest of interest and attention. Scriabine in his symphony avoids the characteristic Russian idiom found in Rimsky-Korsakow, Tschaikowsky and others; he speaks a cosmopolitan world-language and eschews local color. He has strong, pregnant and individual themes, and his instrumentation is magnificent. It is music that flows along broadly and majestically, like the Volga. There is no real scherzo in this work, but its place is taken by a movement called *tempestoso*. Rhythmically the principal theme of the finale suggests the opening of the "Meistersinger" overture. The andante, with its broad, flowing cantabile, is beautiful. As a whole, the symphony lacks contrasts, particularly rhythmical contrasts. It is all too massive. Furthermore, the work is too long for the ideas offered. In structure it is inferior to the Rachmaninoff symphony, but the ideas are more original and more poetic. Kussewitzky was thoroughly en rapport with the work and it could scarcely have had a better rendition than he gave of it.

Risler again created a furore with his transcendental performance of the Beethoven concerto. He was recalled again and again, and the applause did not subside until he had contributed four encores. The program was brought to a conclusion with a very brilliant performance of Liszt's "Mazeppa." After the concert our steamer lay in midstream until daybreak, when we set sail for Kazan, 380 versts below Nijni-Novgorod.

(To be continued.)

A WORMS' NEST.

Worms are said to be nesting in Paganini's violin kept under a glass case at Genoa. Why not let some of the modern Paganinis like Flesch, Burmester, Zimbalist, Elman, et al., play on the precious instrument and so keep it from mouldering? A violin exhibited under a glass case is a silly spectacle, for it was made primarily to be played upon and not to be merely looked at. The fact that the violin in question is Paganini's would make its public performance all the more valuable, if the Genoa authorities have sentimental and historical motives in mind.

BUSY LONDON.

In the New York musical midseason, daily newspaper critics are fond of alluding to themselves in print as "jaded" and of pretending to bemoan their fate at being compelled to attend so many concerts. However, New York is not the busiest musical center in the world, even during the height of the tonal period. Berlin's concerts outnumber ours threefold. And then there is London, whose musical activity in the month of June, for instance, is horrific. As a specimen week, the following is cited, being the schedule for the seven days beginning June 28 last:

SUNDAY.

Albert Hall.—Clara Butt and Kennerley Rumford: Special concert, 3.30 p. m.

MONDAY.

Covent Garden.—"La Tosca."
Drury Lane.—"Le Rossignol," "La Legende de Joseph," "Cleopatra."
Albert Hall.—Empress of Ireland memorial concert, 3 p. m.
Bechstein Hall.—Mme. Carreras and Signor Boni, 3.15 p. m. Mlle. Autran's vocal recital, 8.15 p. m.
Aeolian Hall.—Violet Anderson and Auriol Jones, 3.15 p. m. Misses Fenning and Corries: Violin and piano recital, 8.15 p. m.
Steinway Hall.—Katie Bacon: Piano recital, 8.15 p. m.

TUESDAY.

Covent Garden.—"Samson et Dalila."
Drury Lane.—"Daphnis et Chloe," "Cleopatra," etc.
Bechstein Hall.—Yvette Guilbert's recital, 3.15 p. m.
Herr Ebells' piano recital, 8.15 p. m.
Aeolian Hall.—Percy Granger: Piano recital, 3 p. m.
Society of Women Musicians, 8.30 p. m.
Steinway Hall.—Clarice Howard: Vocal recital, 3.15 p. m.

WEDNESDAY.

Covent Garden.—"Aida."
Drury Lane.—"La Khovantchina."
Queen's Hall.—Solomon: Orchestral concert, 8 p. m.
Bechstein Hall.—Marjorie Adam: Piano recital, 3.15 p. m. Miss Wallace and Miss Benaton: Recital, 8.15 p. m.
Aeolian Hall.—Mr. Binyon's song recital, 3.15 p. m.

THURSDAY.

Covent Garden.—"Don Giovanni."
Drury Lane.—"Coq d'Or," "Les Sylphides."
Aeolian Hall.—Daisy Kennedy's violin recital, 5.30 p. m.
National Union of Railwaymen: Concert, 8 p. m.

FRIDAY.

Covent Garden.—"Pelleas et Melisande."
Drury Lane.—"Nuit de Mai," "Oiseau de Feu."
Bechstein Hall.—Nina Phocas: Vocal recital, 8.15 p. m.
Aeolian Hall.—Margaret Wild and Herbert Fryer, 8.15 p. m.

SATURDAY.

Covent Garden.—"Mefistofele."
Drury Lane.—Dylan.

LOUDON CHARLTON RETURNS.

Loudon Charlton was a passenger on the steamship Finland, arriving Tuesday of last week from Antwerp. The New York concert manager has spent ten weeks abroad seeing various artists whose tours he will manage this forthcoming season, and others who will visit America the season after. Mr. Charlton is especially enthusiastic over the success scored in Paris by Felice Lyne, and he believes the little American prima donna will prove a pronounced favorite on the fall tournee now being arranged in this country. In Munich, Mr. Charlton saw Ossip Gabrilowitsch, the Russian pianist, whose American concerts are nearly all booked. Clara Clemens Gabrilowitsch, "whose voice and art have improved immeasurably during her residence abroad," according to the manager, will come to America with her distinguished husband, and will be heard in several recitals. There are three other prominent pianists on the Charlton list—Tina Lerner, Josef Lhevinne and Harold Bauer, who returns from Australia for a limited number of engagements to supplement his twelve appearances with the Boston Symphony Orchestra. Other Charlton artists are Edmund Burke, the Irish baritone; Jacques Thibaud and Marie Caslova, violinists; Oscar Seagle, baritone; Francis Rogers, baritone; Caroline Hudson-Alexander, soprano; Marie Morrissey, contralto, and the Flonzaley Quartet.

PARIS OPERA CRISIS.

Business is bad at the Paris Opéra. Our Paris office reports that there seem to be just as many people going to the Opéra there as ever, but that is not enough to keep the balance on the right side of the ledger, even with the subsidy granted by the State. It costs money to run grand opera in Paris, as several men, including Gabriel Astruc and Eben D. Jordan, have found out within the last year, and the system of financing the Opéra is a most peculiar one. The government grants a subsidy, but not enough to cover the deficit which is sure to exist every year, so that the directors in the present case, Messrs. Messenger and Broussan, are obliged to form a syndicate of rich friends, well wishers or patrons of music who contribute money towards the expenses of the Opéra, and, it is to be presumed, receive therefore more or less tangible favors from

the directors. A directorate, however, which will expire on January 1 cannot, of course, grant favors of lasting value to its friends and supporters, and as a consequence its friends and supporters are not putting up any more money. The entire capital of the "Société Messenger and Broussan" amounting to 1,600,000 francs, is said to have been used up and there is no more forthcoming. Hence Messrs. Messenger and Broussan are not going to wait for the first of January, but will get out the first of September, the earliest date possible. The crisis has been brought to an end by the simple expedient of inducing Monsieur Rouché, the new director, to take up his duties on the first of September instead of the first of January. It is to be presumed, too, that Monsieur Rouché did not have to be "induced" very greatly.

THE LETTERS OF ASHTON.

"Truth, Wit and Wisdom," and "More Truth, Wit and Wisdom" are two volumes of letters to the press written by Algernon Ashton from the year 1887 to the year 1907, now collected and published in book form by Chapman & Hall, London.

Nothing illustrates better the power of the press to make known a man's name than these two volumes of letters. There are 525 of them in the first volume, and 656 in the second, making 1,181 in all. Many of these letters have been copied by other newspapers from those that first published them. At the lowest possible estimate the name of Algernon Ashton appeared 2,000 times in the newspapers of England and America during the twenty years in which these letters were written. The result is that the name is known throughout the British Isles and to very many in other parts of the English speaking world. Had Algernon Ashton confined his attention strictly to the composition of symphonies, quartets, sonatas, and many high class works in other forms his name would not be better known than that of any serious composer who wrote great works and let his reputation take care of itself. But where other composers have had various hobbies Algernon Ashton has made it his hobby to write letters to the newspapers. Thus it has happened that the hobby of Algernon Ashton has brought his name before the public in an extraordinary way. His musical compositions have been reviewed in these columns from time to time and probably will be spoken of here again. It is therefore unnecessary to say any more at present about the composer. Let us consider the letter writer.

From a practical and businesslike point of view this collection of 1,181 letters represents an enormous expenditure of time and energy for nothing. But what are all hobbies? Is golf remunerative? Do billiards bring in cash? Surely the man who visits at much trouble and expense the graves and monuments of the dead and calls the attention of the world to those who have fallen in the race is deserving of more honor than those who drive a little ball across the field or tug at a college oar. Algernon Ashton does not limit himself to music. He writes about everybody and everything, though he is never happier than when meditating among the tombs. Needless to say, his letters would never have been so extensively printed if they were not of interest to the general reader. It is impossible here to give an adequate exposition of this English composer's enormous and seemingly inexhaustible fund of information. His memory is an encyclopædia of dates and facts which he quotes with the most disconcerting nonchalance. And as he spent his boyhood and his schooldays in Leipsic he speaks and writes German as his mother tongue. We

might expect that the letters of this musician should have weight among musicians. But we think we do Algernon Ashton more justice by showing what his influence is outside the musical world.

On March 21, 1906, he wrote the following letter to the Daily News, of London:

"SIR—I feel sure there is no more honored tomb in the British Isles, nay, in the whole world, than that of William Ewart Gladstone, whose mortal remains were laid to rest in Westminster Abbey on May 28, 1898. Is it not therefore more than surprising, and even disgraceful, that so illustrious a man should, nearly eight years after his death, still have, apparently, but a temporary stone of perishable material placed over his grave? The great statesman's wife, who followed him to the tomb just two years later, lies buried with him. . . . The inscription is fast becoming obliterated in consequence of the numberless visitors who daily tread over this memorable sepulchre. The figures 1900 have already practically disappeared. The Westminster Abbey authorities should lose no time in placing a really worthy gravestone over the remains of the immortal Gladstone and those of his noble consort."

This letter was reproduced by the Standard, the Evening Standard, St. James' Gazette, the Evening News, Public Opinion, London Argus, Birmingham Evening Dispatch, Western Daily Mercury, Manchester Guardian, Manchester Courier, Liverpool Courier, Liverpool Post and Mercury, Sheffield Daily Telegraph, and Newcastle Daily Chronicle, which is strong evidence of the esteem in which Algernon Ashton's letters are held by British editors. And now for the results. On May 15 the composer wrote another letter to the same Daily News:

"SIR—Some two months ago I ventured to call attention to the very unsatisfactory state of the tombstone in Westminster Abbey which covers all that is mortal of William Ewart Gladstone and Catherine Gladstone. On Saturday last I took occasion to pay another visit to this memorable sepulchre, when I found to my great satisfaction that not only had the stone been thoroughly cleansed, but that the faded inscriptions had also been entirely recut, and rendered perfectly clear again. I therefore wish to express my sincere thanks to the Dean and Chapter of Westminster Abbey for so readily listening to my appeal. May I now venture to hope that the neglected graves of William Pitt, Charles James Fox, Lord Castlereagh, who lie buried near to the illustrious Gladstone, may soon undergo a similar restoration?"

Their graves were at once attended to, partly, no doubt, because Ashton's letter was copied by twenty of the leading British newspapers.

If more proof is needed to show how highly Algernon Ashton's work is valued, the letter written

by Lord Curzon, the ex-Viceroy of India, will furnish it. Lord Curzon, though representing the British sovereign in India, and with the care of over 250,000,000 of the King's subjects on his hands, had found time to read Ashton's letters, and wrote the composer: "Will you allow me to say that the work which you voluntarily undertake in calling the attention of a heedless age to the memorials of the past, and in pleading for accuracy of thought, reference, and recollection, seems to me a very valuable one, and I hope you will not give it up."

We have gone out of our way to quote letters that have no bearing on music in order to give our readers a glimpse of Ashton's breadth of view. But the two volumes of letters are full of the most valuable musical information. Algernon Ashton's position as a composer gives his musical utterances a weighty authority.

HERE'S ONE.

In a recent issue of the MUSICAL COURIER there appeared this editorial paragraph:

Is any American violinist desirous of filling a position as second concertmaster in the Municipal Orchestra of Baden-Baden? Here are the enticing conditions: "Income, 2,200-2,800 marks (\$550-\$700), increasing every year with ten per cent. difference between the beginning salary and the maximum. For solo performances ten marks (\$2.50) extra will be paid; for participation in chamber music concerts thirty marks (\$7.50) an evening. Sixty marks (\$15) allowed for clothes and twenty-five marks (\$6.25) for strings annually. In case of official appointment in the course of the second year of service an extra income is assured, namely, 100 marks (\$25) if the appointee is married, eighty marks (\$20) if single. Participation in pension. Trial demanded; railroad fare third class paid by the town." Who'll apply?

We append a letter received by the MUSICAL COURIER, which proves that modesty among musicians is not yet extinct, no matter what cynics are inclined to say. The term "fair change" undoubtedly was meant to read "fair chance," and obviously was not intended to be a jest:

Taftville, Conn., July 24, 1914.

DEAR SIR—YOURS of July 21th, will send you the advertisement which I seen in the Violin World in the July copy, would like to go if you gave me a fair change thats what I was allwas think about, would like to go to the other side. Waiting for your ans.

Yours truly,

MR. EDWARD HEINRICH,
P. O. BOX 271, Taftville, Conn.

OPERATIC FESTIVALS.

Operatic festivals are keeping the European music mart active. In Bayreuth, the session began on July 22 and will continue until August 20. At Munich the performances will run from July 31 to September 15, and for the first time include "Parsifal." The Salzburg Mozart celebration dates are from August 12 to August 20. Dresden's Royal Opera joins the festival gives this year with a course running from August 23 to September 20 and including "Parsifal," "Tannhäuser," "Meistersinger," "Lohengrin," "Ring" cycle, "Salome," "Ariadne auf Naxos," "Rosenkavalier," "Barber of Seville." The chief conductors are to be Muck and Strauss.

SAN FRANCISCO ORCHESTRA.

San Francisco is to open its orchestral season on October 23. There will be ten concerts, and the programs are to include, of unhackneyed material, symphonies by Sibelius, Glazounow, Mahler, Bruckner, Perlet and Kalinnikoff, an overture by Bantock, suites by Glazounow and Foote, and miscellaneous works by Ravel, Dukas, Liadow, Ippolitoff-Ivanoff and Humperdinck.

Frank Choisy, of Geneva, Switzerland, announces that he has invented two devices which will make it easier to play the piano and the violin.

LONDON'S WEEKLIES ON STRAUSS.

Very cleverly the London Bystander remarks that Richard Strauss' recent "The Legend of Joseph" is "the Parsifalization of the Russian ballet," and justifies the comparison by the explanation that "Joseph" is "frankly insincere." London Truth, on the other hand, bludgeons Strauss for the character of his libretto and refers to some of its scenes as "disgusting"—notably the seduction episode and the "Nuptial Dance," which "represents symbolically how the Bridegroom on the wedding night unveils the Bride." Summing up "Joseph" from the side of the libretto, Truth's finding is this:

In point of fact, of course, the whole thing is frankly salacious—an unblushing speculation in lubricity, rendered not less but more unpleasant by the pages and pages of inflated rodomontade with which the authors have set forth for the benefit of the public the profound ethical significance and inner meaning of it all. The deplorable thing is that a composer of Strauss' standing should lend himself to such cheap and nasty sensation mongering—and if one cannot add that it is surprising, too, this is merely because he has unfortunately done the same thing before so often.

As to Strauss' music, Truth considers it to represent "a decline in the composer's powers which is almost unbelievable," and estimates the "Joseph" score to be "unutterably commonplace and uninspired."

The foregoing opinion is shared in also by the London Spectator, to wit: "The score is the feeblest that Strauss has yet given us, being for the most part a rehash of 'Salome' and 'Elektra' with occasional explosions of diatonic platitude, which in any other composer would be called downright vulgar." As a whole, the Spectator considers "Joseph" to be "sophisticated animalism," and fears that if the work becomes popular in America, Strauss may, at the instigation of his evil literary genius, Hofmannsthal, seize the occasion to compose a "Legend of Judas Iscariot in Chicago" or of "Ananias and Sapphira in San Francisco."

John F. Runciman in the Saturday Review adds his voice to the chorus of criticism. He thinks that Strauss has not written ballet in Joseph, but "an insignificant music drama with the words missed out." Runciman further describes the work as "something between a Strauss symphonic poem and what he will be writing in a year or two for a cinema palace. . . . The music is a failure right through . . . because it lacks powerful and truly expressive themes and coherent development and because the means employed throughout are outrageously out of proportion to the thing to be done."

LUCY DOODLE RUBECULA.

This is not the name of a hair tonic or a new symphonic poem. It might, in fact, be called a piece congress; for it is a compound of three pieces, otherwise songs.

"Lucy Locket" is the name of an old English song usually attributed to the composer Arne.

The political wisdom of the fathers of the Revolution who shook the dust of England from off their colonial feet was great. Their musical taste, however, was of a lower order. But perhaps we wrong the signers of the Declaration. Perhaps it was only the common ordinary people of the period who selected the national songs. As there was no MUSICAL COURIER in those dim and distant eras of our national career we can hardly blame, but only pity, the taste which found a relish in the tune of "Lucy Locket" and adopted it as one of the pillars of our national temple of folksong, changing the stupid English words to the classical chastity and ideality of "Yankee Doodle."

This accounts for our extremely funny and uncopyrighted "Lucy Doodle."

Having mastered their violent laughter and wiped away the accumulated tears, our readers may wonder what "Rubecula" means.

"Rubecula" is the Latin for robin. A literary jester named Ed. C. Hawtry has made a Latin version of the nursery rhyme:

The north wind doth blow,
And we shall have snow,
And what will poor Robin do then,
Poor thing?

By a curious coincidence the Latin poem fits the tune of "Yankee Doodle" ("Lucy Locket").

Finally, some of our readers may recall an editorial in these columns on the tempered scale, in which it was stated that any tune could be written on a single note if enough accidentals were employed. Acting on this suggestion Clarence Lucas furnishes us with the tune of "Yankee Doodle" written only on the one note C, with all the variations of pitch indicated by means of accidentals. For the sake of clearness the sign of double sharp has been omitted.

To this "accidental" transcription of "Lucy Locket-Yankee-Doodle," the Latin words of "Poor Robin" have been fitted.

A friend of ours who is unfortunately devoid of humor says this version should be called "Lucy Lockjaw"—a meaningless criticism. He might as well have named it "Lanky Poodle," for all the sense he has!

THE "DIVINE ART."

When a music critic, lecturer, or any one else begins to spout on the subject of music as "a divine art which expresses what mere words cannot say," put him down at once as a person who has no musical conception of music and hides behind a platitude which when analyzed is found to mean nothing. As the world does not know of what music consists intrinsically, it follows logically that the world is ignorant of whether or not words are able to create the same effect as music. Some poems, some speeches, some spoken dramas and some novels have stirred the world emotionally (and reached the understanding of more people) than any piece of music ever written. To execute a great statue, write a great piece of literature, or paint a great picture is as much of a "divine" art as music. To design a wonderful building or bridge, to build the Panama Canal and to invent telegraphy, electric light and flying machines also are "divine" accomplishments.

WE GIVE IT UP.

The London Saturday Review, which knows almost everything, writes in its issue of July 11, 1914: "The audience greatly enjoyed the exquisite opera of Mozart on Tuesday night; and it happily refrained from that exuberant applause which is all right after a music-hall turn, but all wrong when it comes to Wagner or Mozart." Will the London Saturday Review, which knows almost everything, kindly tell us why it is not all right to applaud exuberantly when it comes to Wagner or Mozart? We have searched our own limited mind, but cannot find the answer.

WOMEN DESIRE RECOGNITION.

In England the Women's Freedom League has prepared a list of distinguished women to back up its petition to King George to reward with titles "the many noble and public spirited women who render invaluable imperial and social service throughout the dominions." The point is a good one and ought to be well taken by the King. In the list, the musical women mentioned are Ethel Smyth and Clara Butt.

A SENSIBLE CRY.

A sensible cry comes from the Rev. George D. Hadley, rector of St. John's Episcopal Church, Jersey City, N. J. He says: "The best way to celebrate the centennial of 'The Star Spangled Banner' next October would be for some one to rewrite it."

PHILADELPHIA PENSION FUND.

The Philadelphia Symphony Orchestra now has a pension fund for its members.

Ed. C. Hawley. Lucy Doodle Rubecula Arne-Lucas.

Stri-det ven-tus bo-re-a-lis, Im-ber in-gru-
-et ni-ra-lis; Quo se ver-tet ho-ra in il-la
Ru-bi-cil-la, ru-bi-cil-la?



Musical Want Ads.

Wanted—Pianist to travel with small company headed by prima donna and to play solos and accompaniments. Expected to open the program and to play in such a manner as to make the audience wish for the appearance of the prima donna. He must refuse an encore for himself if one is desired, attend to the checking of the prima donna's trunks, carry her hand baggage and poodle, fight her battles with the waiters at the hotels, permit her to scowl at him publicly when she makes mistakes at concerts, and consent to have his salary withheld when there is only enough money in the house to pay the fee of the prima donna and the profit of the manager.

Wanted—Young, pretty and gifted singer for opera house. Must be able to sing all the roles in the soprano repertoire if called upon at any time with two hours' notice, and be uncomplaining if never called upon at all. Should be patient and hopeful while the aged female members of the cast monopolize all the roles in which the young soprano might make a hit. Rapid ultimate advancement promised for applicant prepared to stay thirty years. Must not object to being chucked under the chin by conductors and patted affectionately by the manager and the leading male singers. Salary very small for the first eighteen years, but standing room for all performances goes with the position.

Wanted—Concert violinist who will not tell newspaper reporters the financial value of his fiddle, will not continue to draw his bow across the strings after the tone has ceased to sound, will not play the Vitale chaconne with organ accompaniment, nor the Schubert "Ave Maria" or Dvorák's "Humoresque" as an encore, will not pretend that his instrument is out of tune when he has been playing with false intonation, will not call Paganini "Pag," and will not perform Handel's violin sonatas and Mozart and Spohr concertos, except in the privacy of his study chamber, and will not refer to his violin as his "baby."

Wanted—For orchestra, violinist with at least five years' training under the best European teachers. Must know the entire violin literature and be first class general musician, with inclination for late hours, and willingness to play for \$5 per night. Apply conductor, Schutz Müller's Picnic and Tango Orchestra.

Wanted—An operatic contralto content to sing contralto roles.

Wanted—Cellist, to act as such on transatlantic steamship when not fulfilling the duties of steward, swabbing the decks, stoking coal, taking bouillon to seasick ladies on deck and accepting tips in lieu of salary.

Wanted—Conductor who does not think that he can lead Tchaikowsky and Beethoven better than anyone else in the world, who feels genuine satisfaction when soloists at his concerts are encored, who does not consider himself a Brahms, Wagner, Schumann, Schubert, Mozart, Strauss and Debussy specialist, who (if he is a symphony conductor) is not convinced that he can lead opera better than those who are engaged in leading it, and who (if he is an opera conductor) is not sure that he can lead symphony better than those under whose baton it is given, who is content to perform music as the composer wrote it and not to reorchestrate, rearrange, abbreviate, and otherwise transform it, and who when an audience is applauding a composition, kindly abstain from clapping his concertmaster on the back and bidding all his men rise in acknowledgment of the ovation.

Wanted—Orchestral violinists who will not rap with their bows on the backs of their violins after a soloist's performance, whether it be good, bad, or indifferent.

Wanted—A concert pianist who after finishing a concerto will omit to shake hands with the conductor.

Wanted—Manager who is content to manage an unknown artist, exploit him with three-sheet posters, window cards and descriptive booklets and pay for them, to travel assiduously for the artist in order to book dates and pay all his own traveling expenses, to advertise him properly in the MUSICAL COURIER and pay for it, to pay for the artist's

hotel, railroad, and cigarettes, to flatter him, to accept his abuse and stand his ill tempers, to hold himself personally responsible for every late train, for every bad notice the artist gets, for his losses at cards, for beer that is too warm or coffee that is too cold, and—under no circumstances to ask the artist for one penny toward the preliminary managerial expense incurred; and if he does, to submit smilingly when the artist brands him publicly as a bunco stealer, highway robber, and sandbagger.

Wanted—A press agent who does not press the truth.

Wanted—A tenor who hates to see his picture in the papers.

Wanted—A critic who does not call Beethoven "the Bonn master."

Bass?

According to Pearson's Magazine, the lady who went into a music shop and asked for "low French songs" greatly embarrassed the new salesman.

Our Wheat Crop Offset.

A perusal of recent editions of Italian music papers shows that Italy's crop of new operas for the season 1915-1916 will total several thousand bushels.

The Musical Proofroom.

Adolph M. Foerster, of Pittsburgh, sends to this department some amusing musical misprints which he has been garnering recently from Pennsylvania newspapers. They include Mendelssohn's "Rondo Capriccioso," Saint-Saëns' "Danse Macabre," Mozart's "Fantasie Minor," composi-

tions by "Yensen" and "Chopsia," "Jan Titania," from "Mignon," some "Franzlieder," "Du bish die ruh," and "Schusucht," by Strauss.

Musical Sporting Notes (Illustrated).

In the first race at Empire City (Yonkers), July 24, Beethoven at 11 to 5 landed seventh in a field of nine horses, while on the same day, and at the same track, Lohengrin, in the third race, was second of seven horses running. His odds also were 11 to 5. Of Beethoven's performance the Morning Telegraph says: "He had scant speed and was never a contender." Lohengrin was beaten easily by two lengths. While we know nothing about the technicalities of horsemanship and are disinclined to make trouble for the owners or the stewards at Empire City, we wish to remark offhand that we have noticed how much better our two musical horses seem to be able to perform when the odds against their chances are liberal.

David Bispham, shown on the next page in his ring costume, challenges any Alberich, Kurwenal, Wolfram or Telramund in the world for the baritone heavyweight championship at catch as catch can Lieder singing, English text preferred. Bispham is the man who has helped to put the variety into vaudeville.

We would like to see Theodore Spiering salmon, managers hunting Fox and Buck, and Hans Seeling (pronounced sailing) a boat.

A concert artist writes: "If I wished I could send you for your musical sporting department the name of a manager who breaks all the world's records for long jumps. Last season he sent me from New York to a Northwestern city,



HABITS OF COMPOSERS—I: THE RETIRING ROSSINI.

Rossini, the famous facile writer of opera, was particularly fond of working in his bed, propped up luxuriously on his pillow. It is related that while he was composing the overture to "William Tell" some of the manuscript sheets fell to the floor. Too lazy to pick them up, Rossini calmly began and finished another and quite different overture to "William Tell." The picture herewith presented shows Rossini posing courteously for the MUSICAL COURIER in order to show exactly how the memorable incident occurred. The moment selected was the one just before the manuscript fell to the floor.

with no stopover en route either way. The fee I received was \$100 and my expenses totaled \$28."

What with the recent prevalence of polo, we are surprised that no one resuscitated the time honored jest about the meeting between Paderewski and Captain Cheape, when the pianist was reported to have said: "You are a soul who plays polo while I am a Pole who plays solo."

And when Paderewski jumped at the sight of the bomb placed under his car in Colorado, might not that be called a Pole vault?

A Chance.

If there is to be war in Europe, let us lend some of the contenders who are poorly supplied with patriotic songs, our awful national anthem, "The Star Spangled Banner." It might be shot to pieces.

Garden Products.

In the August American Magazine is an article on "The Opera Singer and the Public," by Mary Garden. It is full of novel and meaty reflections, some of which we quote herewith:

"My daily mail brings a score of letters."
 "Is't it dear?"
 "Talent does not come by intuition."
 "One day."
 "Everything that comes from Europe or any of the other countries of the world either stops in New York or passes through on its way to the West."
 "Think of it!"
 "The Scotch and English are entirely different."
 "If a singer has a well placed voice she can sing without any great effort."
 "The minute I open my eyes I am wide awake."
 "Sometimes I sleep nine hours."
 "I have many magnificent men friends."
 "I rarely ever meet."
 "I used to wonder."
 "I found myself."
 "I hadn't."
 "I was rather."
 "I put."
 "I reminded him."
 "I laughed."
 "I told him."
 "I understand."
 "I should think."
 "I can."
 "I can't."
 "I was born."
 "I suppose."
 "I took."
 "I studied."
 "I changed."
 "I left."
 "I made."
 "I went."
 "I say."
 "I met."
 "I had."
 "I sang."
 "I learned."
 "I knew."
 "I needed."
 "I remained."
 "I did."
 "I didn't."
 "I was accepted."
 "I created."
 "I have."
 "I have never."
 "I worked."
 "I undertook."
 "I should think."
 "I don't think."
 "I don't love."
 "I don't understand."
 "I began."
 "I like it."
 "I was reminded."
 "I did not realize."
 "I went on."
 "I saw."
 "I never saw."
 "I believe."
 "I don't believe."
 "I may."
 "I would never."
 "I really do."
 "I am studying."
 "I don't study."
 "I am living."
 "I must."
 "I would leave."
 "I thought."
 "I would not be."
 "I can only say."

"I spend."
 "I never."
 "I was singing."
 "I'm an anarchist."
 "I get."
 "I open."
 "I sometimes."
 "I almost."
 "I feel."
 "I am."



DAVID BISPHAM TAKING HIS MORNING EXERCISE.

"I'm not."
 "I do."
 "I don't."
 "I'm afraid."
 "I consider."
 "I'm sure."
 "I used."
 "I know."
 "That is all."

LEONARD LIERLING.

Borwick's Antipodean Triumph.

Leonard Borwick has been receiving ovations at the hands of the Australasian public and press during his present tour in that part of the world.

The Melbourne Argus says that although the city has heard "Bach's chromatic fantasia and fugue scored several time in recent years, we have not had it handled in such masterly fashion as by Borwick. Indeed, if he could only give us a little more of the great cantor's music, it is quite possible Bach might almost become fashionable." In the Beethoven ("Appassionata" sonata) Borwick seemed to the Argus to be "even more impressive," for he gave "a memorable performance in which he knew how to make every phrase, every note tell." Debussy, Brahms, Chopin and Mozart were done "with a grace of expression and perfection of technic which fairly enchanted the audience. This, by the way, was again a very large, and almost needless to say, very enthusiastic."

What a Borwick recital means in Australia is best pictured by an extract from the Melbourne Punch of May 21, 1914: "Given a very large audience, brimming with anticipation, a very fine Steinway piano, and a small, fair haired, unassuming man of quiet demeanor, devoid of all eccentricity or mannerism, and we have the mise-en-scène to a condition of wild enthusiasm not perhaps approached under similar conditions—a piano recital—since the days of Paderewski." Furthermore, Punch refers to Borwick as being "boldly eloquent," and possessed of "an exquisite, Watteau-like form and texture in his tone and color scheme. By the magic of his tender, pleading touch, and caressing he woos even the most unbending adherents of torrid tone into meek submission to his will. Rarely have we heard a maestro of his marvelous mental accuracy, perfect sense of rhythm, and wonderful grip of shade, tone color and nuance."

Corroboration of the foregoing comes from Melbourne Table Talk, which says: "The charm and poetic conception of Leonard Borwick's interpretation of the great masters has once more taken the musical public of Melbourne by storm, and he has drawn full houses to the Town Hall. This is a big achievement to attain with a one man show, especially a piano recital, and it speaks volumes for the wonderful attraction and magnetism of Mr. Borwick's playing." By the same paper the artist is called "versatile and able to interpret one and all of the composers with the same charm." Other qualities lauded are the "singing touch," "great delicacy," "no lack of strength," "wonderful sympathetic insight." Summing up the Borwick art, Table Talk calls him: "The poet pianist."

Clarence Whitehill's Additional Engagements.

Clarence Whitehill who opens his season here at the Worcester, Mass., Music Festival in September next, when he is to sing Wolf-Ferrari's "New Life," and in the artist night concert, has also been engaged by the Apollo Club of Chicago for their "Messiah" performances.

Music and Arts School Recital.

Lillian Sullivan, contralto, and Eleanor Lois Fields, pianist, collaborated in a recital at the New York School of Music and Arts, July 23, giving a program of exclusively modern music, ranging from American to English, French, Russian and Polish composers. Miss Sullivan, of statuesque appearance and full toned voice, sang with fine expression, showing the attributes of the teaching of the director of the school, Rafle Leech Sterner, who knows what he wants, and how to get it. Of Miss Fields' playing the MUSICAL COURIER has repeatedly printed flattering comments; suffice it to say she quite outdid herself on this occasion. Both young women were repeatedly encored during the performance of this program:

Adieu, forets (Jeanne d'Arc).....Tschakowsky
 Lillian Sullivan.
 Caprice espagnol.....Moszkowski
 Eleanor Lois Fields.
 The Early Morning.....Graham Peel
 L'esclave.....Lalo
 Si Mes Vers Avaient Des Ailes.....Hahn
 Irish Love Song.....Margaret R. Lang
 Love, I Have Won You.....Landon Ronald
 Lillian Sullivan.
 Valse, A flat.....Chopin
 Impromptu, F sharp.....Chopin
 Etude, C minor.....Chopin
 Nocturne, F sharp.....Chopin
 Polonaise, A flat.....Chopin
 Eleanor Lois Fields.
 Air De Salome (Herodiade).....Massenet
 Lillian Sullivan.
 Faites-lui mes aveux (Faust).....Gounod
 Lillian Sullivan.
 Rhapsody Hongroise, No. 6.....Liszt
 Eleanor Lois Fields.
 Habanera (Carmen).....Bizet
 Lillian Sullivan.

Wolfsohn Artists in London.

The London Daily Telegraph, June 27, printed the following:

"To chronicle the concerts that crowd into every week in June is a heavy task; to attend more than a fraction impossible. Choice is hard, but among those by no means to be missed was the fine recital given by Elena Gerhardt at Queen's Hall. The singer received a magnificent reception and fully deserved it, for she was in superb voice and sang with wonderful feeling."

"Another brilliant vocal recital was that given by Alma Gluck, the adored of the States, who has just married Zimbalist, the violinist. Fortunately for the public, however, neither husband nor wife intends leaving the concert platform." (Advertisement.)

Schumann-Heink to Tour Florida.

A longing to hear Schumann-Heink in the South along the Atlantic Coast is about to be satisfied. A continuous demand from her admirers in that territory has resulted in the Wolfsohn Musical Bureau having set aside the time between February 1 and 15 for a visit to the principal Atlantic Coast cities and States. It has been seven years since Mme. Schumann-Heink has visited this territory and that a warm welcome awaits her is indicated by the rapid manner in which the available dates are being contracted.

Lehigh Valley Symphony Orchestra Concerts.

The Lehigh Valley Symphony Orchestra this year will confine their concerts to Bethlehem, Pa., exclusively, and will not visit the nearby cities as it has done in years past. For the coming season Conductor A. M. Weingartner is preparing five specially attractive programs which will enlist the services of Louise Homer, Olga Samaroff, Florence Hinkle, Frank Gittelsohn and Mme. Schumann-Heink as the soloists.

Constance Purdy to Sing at Dartmouth College.

Constance Purdy, the American contralto, who is most enthusiastic over Russian folksong in this country, was heard Tuesday evening, July 28, in another of her interesting costume programs at Dartmouth College. The artist will then leave for a brief summer vacation, which will take her to Ellsworth, Maine, for a few weeks, and then to her charming country residence at Norfolk, Conn.

Jules Falk Plays at Atlantic City.

Jules Falk, the violinist, played before 4,000 persons on the Steel Pier, at Atlantic City, N. J., last Sunday night, July 26. The noted artist played Saint-Saëns' "Deluge," adding as an encore a violin arrangement of Donizetti's sextet from "Lucia." He also played the obligato for Eileen Castle, soprano, who was the soloist of the concert.

As a national anthem the Star Spangled Banner will hardly know the difference after being officially recognized. —Boston Budget and Beacon.

SPALDING RETURNS TO AMERICA.

Distinguished Violinist Completes Wonderful European Tournee—Played Some of His Own Compositions with Success—Has Written New Songs and Violin Works—Will Spend Part of Summer with His Parents on New Jersey Coast.

Albert Spalding, the famous American violinist, who is proud of his country and of whom his country is very proud (for he has done much to spread the artistic fame of America abroad), arrived in New York, July 21, on the steamship Kronprinzessin Cecile. With him were his father and mother, who accompanied him to this country from Florence via Cherbourg, and with whom he is to spend a part of the summer at the beautiful Spalding residence on the New Jersey coast. They were met by Mr. Spalding's brother, by André Benoist, his accompanist, Mrs. Benoist, Antonia Sawyer, his manager, and a representative of the *MUSICAL COURIER*. Mr. Spalding was also accompanied by his precious violin, which he allows no one to touch except himself and those in whom he has the utmost confidence. Arriving on the pier, he entrusted this valuable asset to his art to Mr. Benoist, with the usual warnings of caution.

Naturally, under the circumstances, it was impossible for the representative of the *MUSICAL COURIER* to get anything like a regular interview from Mr. Spalding, but an account of his recent tour, given the *MUSICAL COURIER* by Mr. Benoist, who accompanied Mr. Spalding all through Europe, was published not long ago in these columns. Since completing his tour, he has spent most of his time in Florence. The trip from Florence to New York was quite uneventful, except that an iceberg was seen. As for his occupations on the steamer, Mr. Spalding said that he spent most of his time playing solitaire and reading psychology.

This return of the American virtuoso to his native shores is in a way triumphal, because of the wonderful tour that he has just completed in Europe. During that tour he played in twelve different countries, beginning in the north of Europe and going as far to the southeast as Egypt. He played in more than eighty concerts and a number of private recitals besides. His experiences were many and amusing, but, as he said, they were too long to recount on a steamship dock and would make a voluminous book. He mentioned, however, that he played recently at Perugia, his regular accompanist being absent. The accompanist who was provided for him was nervous and bungled things up badly, so that after trying a few pieces in that way Mr. Spalding told the accompanist to go ahead and play as he pleased and he would follow him.

During his stay in Italy he has been busy with composition. During his European trip he played a number of his own works with unvarying success; so much so that they had to be repeated frequently in response to insistent applause. The compositions on which he has been at work in Florence have been chiefly songs, and some pieces for violin and piano, which will probably be heard in America during the coming season.

During the summer, before his tour begins, Mr. Spalding has been engaged by the Edison Company to make a number of records, and this is sure to be news that will be of interest to his many admirers.

The sweetest music in the world is the duet played by the horn of plenty and the trumpet of fame.—London Music.

Maine Music Festival.

Seventeen autumns have come and gone since the first Maine Music Festival was held, and when the music lovers of Bangor and Portland again gather in their respective halls to listen to the annual tonal celebrations the officers of the Eastern and Western Associations will present another imposing array of artists to make the memory of the eighteenth season a pleasant and memorable one. There will be five concerts given in each city with the same soloists and the same chorus. At Bangor the concerts will be held on October 1, 2 and 3, while at Portland the dates will be October 5, 6 and 7.

The opening night will introduce Emma Eames and Emilio de Gogorza, assisted by Salvatore Giordano and Ernest J. Hill, tenors, the latter a local artist. The choral numbers on this occasion will include "Hiawatha's Feast,"

also Florence Anderson Otis and Millo Picco in solo selections. In memory of the late Lillian Nordica, who, in addition to being a native of Maine, has many times sung at these Maine festivals, the orchestra will play the "Liebestod," from "Tristan and Isolde."

A popular program, with Emilio de Gogorza, who will be heard in Spanish and English songs, and Cordelia Lee, the violinist, will make up the second matinee concert.

As during the past three seasons, the orchestra will include the players from the Boston Opera.

Didn't Grieg Help?

[From the Phoenix.]

R. Ellis Roberts has translated Ibsen's "Peer Gynt" excellently, since the work pleases that competent Scandinavian, Edwin Bjorkman; and the book is published by Mitchell Kennerley in his "Modern Drama" series.

In a footnote to his translation, Mr. Roberts observes that "there seems to be no reason why Peer Gynt should not become as acclimatized to England as have Faust and Don Juan." With due respect to Mr. Roberts, both as critic and translator, there are solid reasons why "Peer Gynt" stands but a poor chance of becoming an English classic. Obscurity is not the least of these; the fourth act is undeniably boring; many parts of the work are hard reading, even for scholars and critics; after the second act there is little dramatic interest; the machinery of trolls, bogies, etc., is alien to the English reader's sympathy, and to confess the whole truth, makes him tired, whatever may be its value to the Scandinavian folklorist. As a whole, "Peer Gynt" is very far from impressing one with the cumulative weight of a great work of the imagination.

But scarcely anything of Ibsen's can be dismissed as negligible, and this early work of his, in which the young lion is seen "pawing to get free his hinder parts," is surely no exception. There are wonderful flashes of poetry and insight and wisdom—even thus early the eerie Ibsen wisdom—to illuminate with elfin fires the long journey betwixt the first and the final curtain. And there is Ibsen's earliest "find," the incomparable Button Molder in the fifth act, who very nearly carries away all the sins of the work (I wonder what was Kipling's debt to him for "Tomlinson"). Nevertheless, Peer Gynt cannot win to the circle of the Greater Immortals and sit down with Faust, Hamlet, Don Juan, Gil Blas, Falstaff and the Knight of La Mancha. The rawness of his youth forbids it.

Friedberg-Serato Visit.

Carl Friedberg, German pianist, and Arrigo Serato, Italian violinist, who are to make their first American

visit this forthcoming season, will arrive early in October. Their first concert will be at Pittsburgh, Pa., where they are booked together to open the concert season with a joint recital with the Musical Art Society in that city.

Florence Hinkle for Oratorio.

Florence Hinkle has been engaged to sing the soprano music with the New York Oratorio Society next December, and also to sing the Passion music with the Apollo Club of Chicago in March next.

"Pa, what is an accomplished musician?"

"One who sings songs that nobody can understand."—Detroit Free Press.



ALBERT SPALDING.

by S. Coleridge-Taylor; the "March Triumphal," by Elgar, and "Butterflies' Waltz," by Milenberg.

"Elijah" will be heard the following evening, which will be known as "Oratorio Night," the soloists being: Artha Williston, soprano; Jean Vincent Cooper, contralto; Florence Anderson Otis, soprano; Cuyler Black, tenor, and Carl Morris.

The final concert will present a program made up of excerpts from the operas, "Faust," "Rigoletto," "Trova-tore," "La Sonnambula," "Pagliacci" being among those already chosen. In addition to the chorus work, there will be solos by Nina Morgana, soprano, and Millo Picco, baritone.

Two matinee concerts will be given on the second and third days, at the first of which Helena Tardivel will play the Grieg piano concerto. At this concert will be heard



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CHICAGO MIDSUMMER NEWS.

Breezy Notes of the Week in the Middle West.



Chicago, Ill., July 25, 1914.

The Beethoven Trio, which consists of Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, will hereafter secure its own engagements through its own efforts. Inquiries should be addressed to M. Jennette Loudon, 629 Fine Arts Building, Chicago.

TREAT AT WALTER SPRY SCHOOL.

Carl Faelten, the famous pianist and instructor of Boston, gave a piano recital at the Walter Spry Music School, Friday morning, July 17, before a capacity audience. Students were given a real treat by Mr. Faelten, who played the Beethoven andante, F major, the Raff "Giga con Variazioni," a group of Brahms works, including the "Capriccio," op. 76, No. 2, the "Intermezzo," op. 18, No. 2, the "Polonaise" B flat, "Nocturne" B flat, and the "Scherzo," op. 39, by Chopin. Mr. Spry informed his pupils and those who were present at the recital that such an interpretation as the various selections were given by Mr. Faelten was a lesson in itself. Mr. Spry was right; all those present at the recital could, to a marked degree, increase their understanding of the full value of the numbers—some of them seldom heard, as for instance, the Chopin numbers above mentioned which are seldom given now in public recitals. The recitalist met with the full approval of each one of his hearers and indeed the students of the Walter Spry School of Music were lucky to be invited to one of the most interesting piano recitals of the season.

THE CHICAGO BAND.

William Weil conducted the Chicago Band during the week at Jackson Park, Grant Park, Hamilton Park and

Lincoln Park. These free concerts are becoming more and more in favor in Chicago and have proved a great help for educating the masses in enjoying the higher class of music.

ALEXANDER MACFADYEN AT MAJESTIC.

Alexander MacFadyen, the well known composer and the MUSICAL COURIER correspondent in Milwaukee, appeared during the past week here at the Majestic Theatre. Mr. MacFadyen, who is inscribed on the program as "the gifted pianist," deserves the appellation, and his playing met with the full approval of the public.

LUCILLE STEVENSON SINGS AT MANDEL HALL.

Lucille Stevenson, soprano, and Herbert Butler, violinist, were heard last Monday evening in the fourth concert of the University of Chicago summer series in Mandel Hall.

OPERA SEASON AT RAVINIA PARK.

The season of grand opera at Ravinia Park will open on Monday evening, July 27. Last week at Ravinia Park the Chicago Symphony Orchestra under Frederick Stock gave concerts twice a day as heretofore, while in the evening dancing diversions were contributed by Dorothy Dickson and Carl Heisen in up to date ballroom numbers, and by Ted Shawn and Hilda Beyer in interpretative dances. On Sunday afternoon the "Marche Triomphale," by the well known Chicago composer and critic, Felix Borowski, was among the numbers inscribed on the program, and proved most enjoyable to a large gathering.

LIBRARY GIVES LARGE ORDER TO SUMMY COMPANY.

The Chicago Public Library, as it was announced some time ago in the MUSICAL COURIER, will hereafter loan scores and standard pieces in every branch of music literature. The Chicago Public Library has given to the Clayton F. Summy Company, of Chicago, the very large order necessary to carry out this work, which is now being filled by that well known Chicago firm of music publishers.

DEVRIES' STUDENT ENGAGED FOR SINAI TEMPLE.

Alfred A. Kanberg, a professional student of Herman Devries, has been engaged by Arthur Dunham as tenor soloist for Sinai Temple.

CLAYTON F. SUMMY'S VACATION.

Clayton F. Summy, with his wife, will enjoy his summer vacation in Minneapolis, visiting their daughter, Mrs. Purcell, who has a fine residence overlooking the Lake of the Isles. Mr. Summy will be back in Chicago early in September.

KARLETON HACKETT ABROAD.

Karleton Hackett, the eminent critic, is now writing from Europe for the Chicago Evening Post, for which paper he has been the regular music editor for many years. Mr. Hackett is combining business and pleasure, and his articles on the various big European festivals as

written by him are proving most interesting to the readers of the Post. Mr. Hackett will be back in September, at which time he will resume his teaching at the American Conservatory and also continue his work as musical editor on the Post.

BUSH TEMPLE CONSERVATORY CONCERT.

Wednesday morning, July 22, a representative of the MUSICAL COURIER called at the Bush Temple Conservatory and enjoyed his visit greatly, since it enabled him to be present at the last of the five weekly interpretation classes, which on this occasion was given by Charles W. Clark, baritone, and Grace Stewart Potter, pianist. The lyceum hall of the Bush Temple Conservatory was crowded even though the interpretation classes are given for normal class students and, generally speaking, outsiders are not invited.

Charles W. Clark was heard in a German, French and English group. Little need be said here about Mr. Clark, only that he sang each song superbly and gave unalloyed pleasure and his work itself constituting one of the best interpretative lessons ever afforded the students. As announced several times in these columns, Mr. Clark is now connected with the Bush Temple Conservatory, and indeed Mr. Bradley, the astute director of the school, may well be proud to count in the rostrum of his faculty the name of the distinguished American baritone.

Grace Stewart Potter, who since last year joined the faculty of the Bush Temple Conservatory, played for the first time since her return from Europe, this due to a prolonged illness during the winter months. Miss Potter has completely recovered from her ailment and her playing was all that could be desired. She studied five years abroad under, among others, Theodor Leschetizky, Frau Bree, Moszkowski and Busoni. Her first four years of serious study were with Kenneth M. Bradley, and this was followed by three years with Fannie Bloomfield Zeisler, under whom she was assistant instructor. Miss Potter was heard in a varied program before the interpretation class and she disclosed a facile technic, beautiful tone, and her interpretations revealed a deep and serious student, besides showing her to be a tasteful and graceful interpreter of the piano literature. She belongs to the romantic class of pianists. Her readings were interesting as well as original and poetic, yet virile. The addition of Miss Potter to the faculty of the Bush Temple Conservatory has certainly strengthened the already very strong piano department at that institution.

GREETINGS FROM ABROAD.

This office acknowledges post card greetings sent from Paris by Gertrude F. Cowen, the well known New York manager, and one from Leon Sametini, the gifted violinist.

MIDWAY GARDENS.

The Midway Gardens management has announced that Saturday afternoon performances by the National Symphony Orchestra have been dropped from the schedule and will not be resumed until September. The Midway Gardens' abstinence from concerts on Saturday afternoon may possibly be due to the exodus of Chicagoans to Ravinia Park to hear the Chicago Symphony Orchestra at one of the coolest spots to be found on a warm day.

CHICAGO MUSICAL COLLEGE.

Students of the Chicago Musical College School of Acting will give W. S. Gilbert's musical fairy tale, "Creatures of Impulse," in the Ziegfeld Theatre, Saturday morning.



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August 1. The production will be staged under the direction of Redmond Flood and dances interpolated by students of the ballet school under the direction of Marie Jung. The entire production will be staged complete. Principal characterizations will be assumed by Adolph Richard, A. Redeff, Cecil Hall, Gertrude Chalker and Vola Anthony.

The regular Saturday morning recital of the summer series offered by the Chicago Musical College served to introduce a number of exceptionally talented pupils to the Ziegfeld Theatre audiences. This, the next to the last recital of the summer session, was given over to the piano, expression, violin and vocal departments, and the program attracted the largest audience of the term.

The forty-ninth annual season of the Chicago Musical College begins Monday, September 14, and advance registration indicates beyond all doubt that the coming year will mark the highest record of attendance ever attained by this institution. Next year Dr. Ziegfeld's school will celebrate its fiftieth anniversary.

Mr. and Mrs. Adolph Muhlmann, Mr. and Mrs. Walter R. Knupfer, Mr. and Mrs. Leon Sametini, Mr. and Mrs. Sacerdote and Mr. and Mrs. Erickson will return from Europe the first week in September.

The Bach Choral Society of Chicago, of which John W. Norton is conductor, will hold its weekly rehearsals every Monday evening during the coming year in the recital hall of the Chicago Musical College. The first rehearsal will begin Monday evening, October 1.

Foster and David Artists Busy.

The artists under the Foster and David management are pretty thoroughly scattered on their summer vacations.

Olive Fremstad is at her camp in Maine preparing her programs for the extensive tour arranged for her beginning in Seattle, Washington, October 1.

Florencio Constantino is at Ashmont, Mass. Bernice de Pasquali will be in Europe until the middle of September. Mary Jordan is at Elberon, N. J.

Elizabeth Tudor will spend August and part of September with her parents in Ohio. Ruth Harris, with her father and mother, is camping in the mountains of Virginia. Florence Anderson Otis is at Swampscott, Mass. Anita Davis Chase is at Harwichport, Mass. The Misses Patten are at Asbury Park, N. J. Blanche Hamilton Fox, a new contralto under the Foster and David management, is at Roslindale, Mass.

Cecil Fanning and H. B. Turpin are both busy preparing many new programs for the coming season. They will spend part of August and September at Dayton, Ohio. John Barnes Wells with Mrs. Wells and their daughter, Dorothy, is in Delaware County, N. Y. Arthur Philips is summering at Darian, Conn. Clifford Cairns will spend his summer as a member of the exploring expedition organized by the Biological Survey of the United States government. They will spend three months in British Columbia collecting specimens of big game. Mr. Cairns will return to New York about October 15.

Samuel Gardiner is at Narragansett, R. I., for the summer. Alexander Bloch is now in Dresden, Germany, continuing his studies with Prof. Leopold Auer. Frederic Martin and Frank Ormsby are with their families in Pennsylvania.

Walter David, the manager, with his wife, Annie Louise David, is to leave New York on July 31 for a six weeks' yachting trip along the New England Coast. They will be the guests of Commodore and Mrs. Edgar Hammond, of New Bedford, Mass. Mr. David's vacation was originally planned for a much earlier time in the summer. The continued calls for dates for the Fremstad tour have kept him in the city until the present time.

During his absence the Foster and David offices will be in charge of their efficient secretary, Vera Bull.

Theodore H. Bauer with Big Hotel.

Theodore H. Bauer, formerly press agent of the Boston Opera Company, and more recently assistant manager of the National Opera Company of Canada, is now holding a responsible position in the executive department of the Hotel McAlpin, New York City, where he is greeting his many friends of the musical profession. Mr. Bauer enjoys his work immensely at the big hostelry, at Thirty-fourth street, Broadway and Sixth avenue.

Eleonor Peacock Under New Management.

The Concert Direction M. H. Hanson has undertaken the management of the American soprano, Eleonor Hazard Peacock, whose success as a lieder singer has been so marked in Berlin and London.

LIFE WORK OF ZYGMUNT NOSKOWSKI, THE INITIATOR OF THE NEW POLISH MUSICAL MOVEMENT.

A Composer in All the Forms, Who Studied in Warsaw and Berlin—His Fine Workmanship—His Eclecticism—Some of His Compositions—His Fame in England—Noskowski's Musical Characteristics.

After Stanislaw Moniuszko, composer of several fine operas ("Halka," "Hrabina," etc.), who died toward the end of the last century, it was Zygmunt Noskowski (also no more among the living) who began a new era in Poland's recent history of symphonic music.

A native of Warsaw, born in 1846, his musical talent revealed itself in his early youth, when as a schoolboy he composed dances, lieder to the words of Polish poets, etc.



ZYGMUNT NOSKOWSKI

At the institution of the Warsaw musikverein, he received his theoretical instruction through Moniuszko, then professor of composition. Later Noskowski went to Berlin, where under the direction of Friedrich Kiel he spent a further thorough period of study lasting several years. The first fruit of this work was a symphony in A major, performed at Berlin, which aroused the attention of the critics and resulted in Noskowski being called to Konstanz as municipal director of music. A second composition dating from that time, a beautiful quartet for piano, was much ap-

preciated by Franz Liszt, who himself performed it at Weimar and got it printed for publication.

Returning to his native country Noskowski received the direction of the Warsaw Musikverein besides, later on the classes for composition at the conservatory. As a composer Noskowski wrote in all the forms. Outside his earliest symphony, above mentioned, he composed two others, one in C minor ("Elegy") and one in F major, called "From Spring to Spring," the latter consisting of four movements representing the seasons, and in spirit differing widely from his former ones.

Noskowski's concert overture "Morskie Oko" ("The Eye of the Sea") was his first symphonic work received generally into the repertoire of the orchestras abroad. In it he paints the impressions made by the wonderful lake, usually called the "Pearl of the Tatra Mountains" (Galicia), with its surrounding scenery. Success was achieved also with his "Steppes," a symphonic poem along large and powerful lines, containing extremely melodious themes, fresh harmonies, striking contrapuntal combinations, and brilliant scoring.

One of the most valuable symphonic works by Noskowski is "From Life," tableaux artistiques in the form of free variations on the theme of Chopin's popular Prelude in A major, illustrating scenes of native Polish history. In this piece is displayed the full and ripe fruit of Noskowski's great theoretical knowledge, as well as his real inspiration in original form, novel and beautiful harmonies, scoring, and in the technic of making his music sound artful and yet transparent.

Also a number of stage works came from the busy pen of Noskowski. About eight of them were written in an easy and accessible style, destined chiefly for suburban and provincial theatres. Then there were two greater operas, "Livia Quintilla," of minor value, and "The Sentence," a decidedly individual composition, far from any imitation of Wagner or the younger French and German schools. Further works are three string quartets, and one with piano; cantatas for solo voices, chorus, and orchestra; two cantatas for male chorus only; a suite of krakoviaks (one of the Polish national dances); one volume of Polish folks-lieder; dozens of compositions for piano, two and four hands; a lieder-book for children, containing about seventy songs; many orchestral transcriptions of Moniuszko's lieder, etc. All his compositions for four hands are more widely known in England—there most of them were published—than in the native country of the composer.

Original features of Noskowski's music are a form frequently quite new, yet always clear and excellently shaped; symmetry in the architectonic particulars; a decided originality of themes, imperfect sympathy with the general mood of the work; much humor in his characteristic compositions; and, above all, masterful contrapuntal construction. Although by technical preparation and artistic disposition of a classical trend of taste, Noskowski never was a slave



KANIGOWO, THE ESTATE OF THE COUNTESS DAMBSKA, DISTRICT OF PLOCK ON THE VISTULA.

GENERAL VIEW OF PLOCK ON THE VISTULA, Where the MUSICAL COURIER Warsaw correspondent is a guest at the estate of the Countess Dambaska.

to any school, but rather an eclectic in the finest understanding of the word. His great gift for creating with facility even those of his works most complicated polyphonically, reminds one of Mozart, as, for instance, the overture, "Sketches in Charcoal." Noskowski wrote the composition in a few hours.

He died a few years ago, deeply mourned not only by his pupils, but also by the whole Polish nation, to whom he left so rich a heritage.

S. M. H.

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BOSTON BREVITIES.

Notes Telling of Current Happenings in and Near the Hub.

Boston, Mass., July 25, 1914.

Returning from a sojourn spent twixt the murmuring pines and the breaking waves to the city's midsummer lethargy, one finds one's thoughts far away from the ordinary routine of existence and the penning of weekly paragraphs concerning music and its devotees.

ETHELYNDE SMITH'S PLANS.

From Camp Wawonaissa, on the shores of Lake Winnebago, Ethelynde Smith sends word of a highly successful song recital which she gave on July 10 at Newbury, Vt. At the close of the recital, which attracted a most appreciative audience and at which Miss Smith was heard in twenty-seven songs beside encores, she was re-engaged for a return date next season with the same club. Her plans for next season also include a Western trip to start in November with re-engagements and new bookings in Pennsylvania, New York, Illinois (including two or three in Chicago), Wisconsin, Kansas and Idaho. Upon her return from this trip Miss Smith will appear in various cities throughout the East, thus completing a very busy season.

STEINERT SERIES TO BE REPEATED.

The Steinert series of four concerts at popular prices will be renewed next season in Worcester, Mass.; Providence, R. I., and Portland, Me. The four concert companies are scheduled as follows: John McCormack with Donald McBeath, violinist, and Edwin Schneider, accompanist, November 3, Portland; November 4, Worcester; November 10, Providence. Alice Nielsen and Rudolph Ganz, December 8, Providence; December 9, Portland; December 11, Worcester. Evelyn Scotney, Jeska Swartz, Umberto Sorrentino and Howard White, December 28, Portland; December 30, Worcester; December 31, Providence. Julia Culp and Albert Spalding, January 25, Portland; January 26, Providence; January 27, Worcester.

SOUTHBRIDGE, MASS., AND ITS MUSICAL MENTOR.

Through a friend's observing eyes it has been brought to my attention that those who labor off the beaten path on the musical map deserve fair meed of praise no less than the renowned in the great musical centers. In Southbridge, Mass., a town of 14,000 inhabitants in the lovely hills of southern Worcester County, Mrs. H. N. Carpenter has labored hard for many years to bring the joy and romance of music into the lives of the townspeople—almost all of them employed in the local mills and factories. From the age of seventeen, when she played the organ in the church and conducted an old fashioned singing school, through her period as supervisor of music in the public school to her present activities as the teacher of music of the town, Mrs. Carpenter has done much to influence and awaken the taste for music in the citizens of Southbridge. So interesting was the work of her large class of pupils at their recitals given on June 22-23 that the

above mentioned friend sent word of it to this column, expressing the hope that mention might be made of this earnest and sincere devotee of the sacred music.

BLANCHE FREEDMAN.

Slezak's Two Families—Human and Animal.

It does not signify anything in particular that Leo Slezak, the big Czech tenor, looks pleasanter in one of the accompanying pictures than the other. The responsi-



SLEZAK IN NEW ROLES.

bility is only greater perhaps in one instance than in the other. In fact if one notes carefully he will see that a spirit of seriousness characterizes the expression of each member of the larger group.

Leschetizky Celebrates His Eighty-fourth Birthday.

Theodore Leschetizky, the famous piano pedagogue, and Mme. Leschetizky have been stopping in Berlin for two months, where he has been undergoing treatment for his eyes with Dr. Bernhard Pollack. The noted pianist celebrated his eighty-fourth birthday on June 22. Among the pianists who called in person to congratulate him on that day were Teresa Carreño, Alberto Jonas, Arthur Schnabel, Marguerite Melville, Howard Wells, Ignaz Friedmann and Richard Buhlig.

Friedberg to Play with St. Louis Orchestra.

Among some of the most important orchestra dates in Carl Friedberg's forthcoming concert tour, will be an appearance with the St. Louis Orchestra, under Max Zach, for which plans have been made for the artist to play the Brahms' concerto, as Friedberg is recognized in Europe as one of the greatest interpreters of Brahms music. He will also play some seldom heard music by the same composer at his first Carnegie Hall recital.

Dr. Franklin W. Hooper Is Ill.

Prof. Franklin W. Hooper, director of the Brooklyn Institute, is reported to be seriously ill at his family home, at Walpole, N. H. He is feeling the effects of his many months of hard work, his illness being the result of a nervous breakdown. The MUSICAL COURIER unites with those who know and respect him in trusting that he may have a speedy and complete recovery.

"Boris Godounow" scored tremendous favor with the Breslau public.

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Gluck-Zimbalist London Criticisms.

London's high estimate on the art of Alma Gluck, the charming soprano, and Efrem Zimbalist, the distinguished violinist, is clearly set forth in the following press opinions covering recent appearances in the British capital:

Many Referee readers have pleasant recollections of the finished singing of Alma Gluck, and these were pleasantly renewed yesterday at her recital at Queen's Hall. She sang with a perfected technique and unfailing purity of tone that were most pleasure giving. Handel's "O, Sleep, Why Dost Thou Leave Me?" and "Lusinghe piu care" were beautifully rendered. A Russian peasants' song by Mr. Zimbalist so delighted the audience that it was repeated. The purity of the singer's style was particularly noticeable in an aria from the "Czar's Bride," by Rimsky-Korsakoff, which was given unaccompanied. Among some songs sung in English, "Sylvain," by Sinding, "Chimes," by Carrie Lola Worrill, were most fascinatingly interpreted. The accompaniments were played by Mr. Zimbalist in a most sympathetic and unanimous manner, but then Mr. Zimbalist and Miss Gluck were recently made one.—Referee, June 21, 1914.

There is a peculiarly ingratiating freshness about Alma Gluck's voice that gives to her singing a charm as irresistible as it is individual. This charm was very noticeable in the group of songs with which she began her recital at Queen's Hall yesterday afternoon; and as these songs covered a wide range of style they put Miss Gluck's versatility beyond reach of question. Her reading of the air "O, Sleep, Why Dost Thou Leave Me?" from Handel's "Semele," was unreservedly beautiful, both in tone and in sentiment; and the coquettish vivacity shown in Pergolesi's "O Serpina Pensere" was equally captivating. There is a delightful quality in such songs as Schubert's "Du bist die Ruh." Miss Gluck was accompanied with unfailing tact by her husband, Efrem Zimbalist.—Sunday Times, June 21, 1914.

Alma Gluck gave a recital at Queen's Hall Saturday afternoon, singing through a varied program in a manner which suggested that her vocal resources had been considerably strengthened since she appeared here a year ago. One saw clearly the success of her method in the sustained style required in Handel's "O, Sleep, Why Dost Thou Leave Me?" and again in Schubert's "Du bist die Ruh," where the pure tone was so very well maintained.—Times, June 22, 1914.

Something less than a year ago, when she made her first appearance in London, at the Albert Hall special Sunday concerts, Alma Gluck was referred to in these columns in terms of unmistakable praise. The medium of the classical song recital is not the quickest way to win popular recognition in the absence, presumably, of some more comprehensive opportunity. Miss Gluck made her reentry by a song recital at Queen's Hall on Saturday afternoon. Her audience was a discriminating one, and, given that at the outset, the true artist has only to be patient and wait. It is not easy to mention a singer whose voice is at once so clear and impeccable in intonation. As far as on her third group the artist sang an excerpt from Rimsky-Korsakoff's "Czar's Bride" without accompaniment, and her sense of pitch was throughout flawless. After some mellifluous Italian examples Miss Gluck passed to Schubert, Schumann and Brahms and were perfect vocally, the poetic value of the songs would very likely have been greater in more intimate surroundings. A song in Russian by Efrem Zimbalist, the afternoon's accompanist, had to be repeated. The artist's versatility being further shown in such songs by Rubinstein, Charpentier, Sinding and other composers. Time can scarcely fail to add warmth and color a little more generously to a voice that is already remarkable.—Morning Post, June 22, 1914.

A complete artistic success must be recorded of Miss Gluck's song recital yesterday afternoon. Miss Gluck's voice is a well trained soprano possessing considerable flexibility, and particularly good in the upper notes. In a well chosen selection of songs, the recitalist showed her capacity to enter into and bring out their varying sentiments, and among the more notable items one might mention her interpretation of Schubert's "Du bist die Ruh" and Handel's "O, Sleep, Why Dost Thou Leave Me?" for their air of absorbed calm, and in a lighter vein the three songs by the French composer, G. Charpentier, an interesting excerpt from Pergolesi's old Italian "La Serva Padrona." Mr. Zimbalist, the well-known violin virtuoso, filled the office of accompanist with singularly unobtrusive taste, besides coming forward as a composer with a Russian peasant song, which, most sympathetically rendered by Miss Gluck in that language, proved the hit of the afternoon, the audience refusing to be satisfied until it had been sung a second time.—Scotsman, June 22, 1914.

There is really no explaining the moods and taste of the London musical public. At times their enthusiasm goes beyond bound; at others they display an apathy to almost indifference. The purity of Miss Gluck's voice, and round warmth of tone, her clarity of diction whether in Italian, German, French, English, and even Russian songs, as well as a perfect ease of delivery, made her performance a memorable one, and her range of songs from Pergolesi to Rimsky-Korsakoff, was wide enough to satisfy the most blasé of her audience.—Jewish World, June 24, 1914.

That clever singer, Alma Gluck, made her reappearance at Queen's Hall on June 20, in a program which very successfully avoided the

beaten track. That, of course, was a merit in itself, while it also had the additional advantage of proving the singer's versatility. The remarkable clarity of her tones and her refined manner of performance came out particularly well in songs by Rubinstein, Rimsky-Korsakoff and Charpentier, and in lighter lyrics. Miss Gluck showed as she has done before that she is an artist accomplished far beyond the ordinary, who has just the qualifications necessary for the perfect performance of music of which grace and charm are the chief essentials. But her singing throughout the program was delightfully fresh. No notice of the concert would be complete without some reference to the share taken in it by Efrem Zimbalist, who accompanied with admirable taste, but his name was not to be found on the program.—Queen, June 27, 1914.

At a recital in Queen's Hall on June 20, Alma Gluck gave a long program, including songs by Pergolesi and Handel sung in Italian, and German songs by Schubert, Schumann, Brahms and Rubinstein, French songs by Charpentier, and songs in English by Worrill, Sinding, Saar, Schindler and Cottenet were given, and each one were deserving, did space permit of individual mention, both from the charm of the song itself and the singer's rendering of it. Miss Gluck's voice is a sweet soprano of exceptional range and perfect intonation. Her diction and phrasing is wonderfully clear, and she makes beauty of tone a first consideration. Schubert's "Du bist die Ruh," taken very slowly, and Brahms' "Feldensamkeit" were beautifully sung in point of tone and feeling, and Schumann's "Der Sandmann" in regard to delicate simplicity; but if any proof were needed of the singer's consummate ability, it was her rendering of a charming "Peasant Song" by E. Zimbalist, which was sung in Russian, and the aria from Rimsky-Korsakoff's "Czar's Bride," the latter being a perfect exhibition of unaccompanied singing. Handel's "O Sleep, Why Dost Thou Leave Me?" "Priore," by Charpentier; "Chimes," by Worrill, and "Little Gray Dove," by Saar, are also



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EFREM ZIMBALIST.

ALMA GLUCK.

worthy of special mention. Although his name was not on the program, M. Zimbalist acted as accompanist, his playing being marked by a sympathetic elegance and lightness of tone which suited the singer admirably.—Musical News, June 27, 1914.

On June 20 a large and appreciative audience, laden with innumerable floral offerings, was the order of the day at Queen's Hall, and right well did the concert-giver deserve the attention bestowed upon her. A group of German lied by Schumann, Schubert and Brahms alone stamped the program as an exceedingly interesting one, which she interpreted with charm and considerable intelligence, as well as a number of songs by Handel, Sinding, Zimbalist (sung in Russian), Charpentier, Worrill, Saar and others. Miss Gluck is a young lady with a charming personality, and can boast of the possession of a light soprano voice of pleasing timbre.—Musical Standard, June 27, 1914.

As though anxious to avoid challenging comparison with other lieder singers, Alma Gluck sang very few German songs in the course of the recital she gave with Mr. Zimbalist at Queen's Hall on Saturday afternoon. In the light lyric music Miss Gluck is a singer who has few rivals to fear, and her interpretations of numbers by Massenet, Ravel and Paladilhe were, frankly, irresistible for their delicacy and tonal beauty. Miss Gluck's enunciation was faultless, and her mezzo voce high notes had a freshness of quality that was indescribably fascinating. Mr. Zimbalist adopted the rather unusual plan of giving Vivaldi's A minor concerto with accompaniment of organ and pianoforte. By so doing he got much more color, and, at times, much more palpitating sentiment than would have been possible from the pianoforte alone. The reading of the solo part was delightfully accurate and delightfully spirited. The tone was fine and ingratiating, the definition superlatively clean, and the delivery sincere and unaffected. Messrs. F. B. Kiddle and

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The von Ende School of Music
New York

Charlton Keith were the accompanists.—The Daily Telegraph, June 29, 1914.

It was a delightful concert that these two well-known artists gave at Queen's Hall on Saturday afternoon. Alma Gluck's claim to high rank among singers is established. In German sentimental lyric she secures an effect so intimately musical that criticism of her interpretation is practically disarmed. There is, however, despite her name, something peculiarly Latin about her musical temperament, and she is at her best in songs combining crystalline clarity with the lightest lyrical touch. If there is a dash of humor thrown in, so much the better. "Tut Tut," from Beethoven's set of Greek folk songs, won instant success.

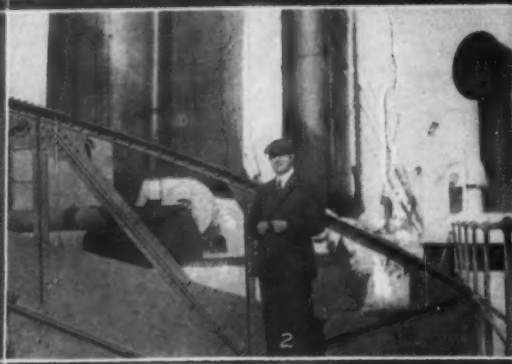
Mr. Zimbalist's share of the program opened with Vivaldi's concerto in A minor, as arranged by Tivadar Nacher, with accompaniment for organ and piano, played respectively by F. B. Kiddle and Charlton Keith. The combination put his sense of tone color to a severe test, but the three timbres were happily blended, thanks to the artistic discretion of the players. It is scarcely necessary to speak of Mr. Zimbalist's playing of the Bach chaconne. In such music as this he is probably the best representative of Professor Auer's teaching, though, of course, the musicianship he has acquired in decades of violin playing has contributed to give his interpretation its remarkable breadth.—Pall Mall Gazette, June 29, 1914.

Alma Gluck and her husband, Efrem Zimbalist, gave a joint recital at Queen's Hall on Saturday. The former was in good voice, and in many songs in many languages gave an admirable display of her vocal and temperamental gifts. Her husband's song, "Peasant Song," by request, and which found so much favor at her previous recital, was again enthusiastically received. Her singing, too, of "Suwanee River," with Dvorak's "Humoresque," arranged and performed by Zimbalist, was charming, and the old song in its new dress was quite effective. Hebrew, Cuban and Scotch songs found the gifted singer at her best, and were sung with a charm of voice and style that made them very attractive. In a concerto in A minor (Vivaldi-Nacher) and Bach's chaconne, Zimbalist found a happy medium for the display of his executive and interpretative gifts.—The Evening Standard, June 29, 1914. (Advertisement.)

Von Türk Rohn's Return Postponed.

Baroness Olga von Türk Rohn, the brilliant Austrian soprano, who achieved splendid success last season in her American concert tournee under the Metropolitan Musical Bureau's management, reports from Vienna that her return to this country for the 1914-15 season will be delayed until August 13. This change of plan upsetting a proposed earlier return, is due to several conflicts which arose in her Vienna concert dates, due to the assassination of the late Archduke Ferdinand, heir to the throne of Austria-Hungary. Three postponements were the direct result of this tragedy, as the famous old Austrian capital has been in a stage of chaos since the catastrophe occurred.

The Baroness, who was a favorite in the royal house of Emperor Francis Joseph, had received various medals of honor and costly gifts from its different members. Shortly before her departure from America she received a summons to sing before the late Archduke upon her return to Austria. This audience, had fate not intervened, would have occurred three days after the tragic outcome of the so called Serbian plot, which has since brought about the Austria-Servian complications.



HOWARD E. POTTER HAS RETURNED FROM EUROPEAN TRIP.

Well Known Concert Manager Tells the Musical Courier
About His Visits with Prominent Artists.

Howard E. Potter, treasurer of the Melba-Kubelik tour last year, and the recently appointed business manager of the Music League of America, returned on the steamship Imperator, Wednesday, July 15, after a six weeks' tour in Europe, where he visited Paris, Milan, London, Prague, Berlin and Hamburg.

Approached by a member of the MUSICAL COURIER staff, Mr. Potter gave an interesting account of his trip, which was one of both pleasure and business.

"I ran down to Paris first," began the impresario, "where I met Edmond Clement, who was previously under my management. The French tenor was just leaving for a vacation in Switzerland.

"I found Gabriel Lapierre, the pianist of the recent Melba-Kubelik tour, superintending the finishing of his new home in Paris—especially the magnificent new music room. Incidentally, Mr. Lapierre is busy coaching his pupils from all over the world.

"Louise Gunning, whom you will remember was formerly on the American light opera stage, is over in Paris now studying very diligently for the grand opera stage.

"Another who is busy coaching a number of American singers in Paris is Frank Waller, one of the conductors of the Boston Opera Company, at the Champs Elysées Theatre. Among those working with him is Reba Dale (Ruby Shotwell Piper).

"I don't know whether you are interested in this particular art, but two dancers, who were attracting much attention—in fact, they were quite the dancing sensation of Paris—were appearing at the Cafe de Paris, Pre Catalan, and at most of the soirees given in Paris. These were Margaret Hawkesworth and Basil Durant. Their dancing was particularly attractive because of its refinement. You know Miss Hawkesworth is the daughter of Mrs. R. W. Hawkesworth, who has charge of the Chansons Crinoline at Hotel Plaza, New York, and the Thes Dansants in many of the larger hotels in New York, Pittsburgh, Boston, Washington and Richmond. Miss Hawkesworth and Mr. Durant appeared at a soiree given by Jean de Reszke. Then they

SNAPSHOTS TAKEN IN EUROPE BY HOWARD E. POTTER.

(1) Estelle Wentworth (middle), soprano of the Freiburg Opera, on steamship "Imperator," with Mary Bradin (left), of Prague, and Mrs. Howard E. Potter (right). (2) Howard E. Potter returning from Europe on steamship "Imperator." (3) Efrem Zimbalist snapped in London while standing in front of a Queen's Hall billboard announcement of a Gluck-Zimbalist joint recital. (4) The Kubelik girls in their bathing pool in Kolin, Bohemia. (5) Kubelik and his children in front of their own playhouse. (6) Anita Rio in her garden at Lake Como, Italy. (7) Kubelik reducing? (8) Kubelik enjoying a swim in his lake. (9) Kubelik relaxing. (10) Sevcik and Kubelik's mother leaving after the christening of Kubelik's boy and celebration of Kubelik's thirty-fourth birthday. Kubelik and Suchy standing. (11) An important trio: Left to right: Sevcik, Suchy, Kubelik. This was the only time these three were ever photographed together.



made a hurried trip on the steamship Vaterland and appeared at the home of Mrs. Arthur Curtis James in Newport, R. I., just one week after the Paris appearance."

"I suppose you must have heard much discussion of the Boston Opera Company in Paris."

"Yes, indeed. The Boston Opera Company at the Champs Elysées Theatre made a great impression in Paris. In fact, no such chorus singing is said to have ever been heard there before. Of course, the American colony was largely in attendance at the performances."

"From Paris I went to Milan to visit Anita Rio and her husband, J. Armour Galloway, who is one of the leading vocal teachers in Italy. Mme. Rio has a wonderful lyric soprano voice and her success in Europe has been tremendous. She has been singing in the important opera houses there for the past six years and is eagerly anticipating her coming American tour. Since she has been in Europe, Mme. Rio has greatly increased her repertoire, which now includes all the newest songs and arias. In Italy she has been accorded honors following her operatic and concert appearances which have been quite unheard of for Americans. In fact, she has received many medals and decorations for her artistic work. In several concerts of note, she was the first American singer to be chosen. She is an exceptional linguist, and her Italian is so nearly perfect that she is often taken for a native. I recall with distinct pleasure a delightful visit with Mme. Rio and her husband at her villa on Lake Como. She expects to return to America in September."

"From Milan I went direct to London, where I attended many notable concerts, but I was very much surprised to discover that the same stars drew a much smaller attendance there than in New York. I listened to one of De Fachmann's most delightful piano recitals of the season and also to a concert by Alma Gluck and Efreim Zimbalist, which likewise proved a great success."

"In London and Paris I saw Paul Reimers, the very popular tenor, who is having a splendid season abroad, and will return here next season for many concert and oratorio performances."

"Berlin came next in my itinerary. It was there that I had a most enjoyable visit with the MUSICAL COURIER representative, Arthur M. Abell, and, too, I went with George Hamlin to one of those delightful American picnics which occur every July 4. On this occasion four hundred and nineteen members of the American colony spent the day just outside the German capital city enjoying American sports (particularly baseball), a splendid dinner, and a boat ride back to Berlin."

"Your Berlin visit was then one more of pleasure than of business."

"Yes, but I did not stay there long, for I wanted to go down to Prague to see Jan Kubelik. You see, July 5 was an eventful day in the Kubelik family. It was not only the famous violinist's thirty-fourth birthday, but it also celebrated the christening of the latest arrival to the household—a boy. The other five children are girls. Sevcik, Kubelik's teacher, who acted as godfather, and Prof. Suchy, head of the Prague Conservatorium, who is the violin teacher of the Kubelik twins, were among the guests."

"One of the accompanying photos is the first ever taken of Sevcik, Suchy and Kubelik together."

"Kubelik has a really beautiful estate here and after luncheon, we went out to enjoy some of its attractions. A bathing party was arranged, the five girls in a pool, and later the men went to the lake on the Kubelik estate in Kolin."

"One of the large rooms in the Kubelik home is fitted up with the violinist's trophies. Mme. Kubelik is herself something of an artist, and her artistic touch was noticeable in the arrangement of these."

"Hamburg was my next point of interest. There I was the guest of Ottilie Metzger and her husband, Theodor Lattermann in their spacious home. The Lattermanns had just returned from a hunting trip which proved very profitable to the home larder and to the collection of hunting trophies, which occupied an entire room in their home. I verily believe that Mme. Metzger cares more for her hunting trophies than those which she has won by singing, for similar to Kubelik, Mme. Metzger has her trophy rooms."

"What did she shoot?"

"Oh! I don't know all the things she shot, but there certainly was an abundance."

"And is this distinguished couple coming to America during this coming season?"

"For a short time. Owing to their strenuous duties at the Hamburg Opera, they will be unable to tour in America for more than the month of February. Their first recital will be in Aeolian Hall, New York, February 9. After her recent American tour, Mme. Metzger devoted her time to appearances at the Hamburg Opera, where, you will remember, she is the successor to Mme. Schumann-Heink. From her appearances in America last year, you know Mme. Metzger has a wonderful voice of wide range and excellent quality. Her husband, Mr. Lattermann, is the leading bass-baritone of the Hamburg Opera and also has a voice of unusual beauty, power and a range which covers three octaves, even in quality throughout. So well is it

adapted both to bass and baritone roles that at the Hamburg Opera, he has been able to sing the bass role of an opera one month and the next month that of the high baritone in the same opera. These two are also very highly educated and are two of the most popular of the younger singers in Germany today."

"On your return on the Imperator, were you accompanied by any celebrities?"

"Yes, there were Otto H. Kahn, E. T. Stotesbury and Estelle Wentworth. Miss Wentworth used to sing in light opera here in America, but she has been singing in grand opera in Germany recently. At present she is on her farm in Northern New Jersey, but in September she expects to return for her season at the opera in Freiburg. Mr. and Mrs. B. Friedman were also returning from a visit to Mrs. Friedman's brother, Ignatz Waghalter, in Berlin, who is one of Germany's leading conductors. Mary Bradin, of Newark, was returning home on the same boat for a short holiday. She has been studying violin with Professor Suchy in Prague."

Julia Claussen Re-engaged by Chicago Opera.

The accompanying picture shows Julia Claussen, who has just been re-engaged with the Chicago Grand Opera Company. The snapshot was taken in front of the Paris



JULIA CLAUSSEN IN PARIS.

Opera House. The man in the background looks very much like Max Zach, conductor of the St. Louis Symphony Orchestra, but it is not he.

A Peacock Program.

Eleanor Hazzard Peacock's program of songs, which she gave at the Michigan State Normal School, Ypsilanti, Mich., Wednesday evening, July 1, is given below:

Der arme Peter.....	Schumann
Der Nussbaum.....	Schumann
Wohin.....	Schubert
Serenade.....	Schubert
The Princess.....	Grieg
Der Gartner.....	Hugo Wolf
Elfenlied.....	Hugo Wolf
Herbst.....	Hailie
Scene and aria from Faust.....	Gounod
The King of Thule.....	
Jewel Song.....	
What the Chimney Sang.....	Griewold
My Laddie.....	Thayer
Two Antebellum songs—	
Swing Low, Sweet Chariot.....	
Steal Away.....	
Three English ballads—	
The Shower.....	
The Primrose.....	
Twickenham Ferry.....	

Hugo Kaun's New Symphony.

Hugo Kaun is just putting the finishing touches on his new symphony, No. 3, which will shortly be published by Julius Zimmermann, of Leipzig. The work has already been secured by six orchestra societies for performance next season. It is dedicated to Nikisch.

The Austrian stage is becoming rapidly Americanized.—New York Press.

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Invited to Lead at the Promenade Concerts in London—Covent Garden Season Drawing to a Close—Recent Performances—Other Operatic News and Gossip on the Banks of the Thames.

5 Portland Place, W.,
London, England, July 17, 1914.

Following the precedent of last season's series of promenade concerts, the directors of the Queen's Hall Orchestra again have invited the British composers to conduct their new works which are to be given during the forthcoming season. Those who have availed themselves of this invitation are eight in number, namely: Sir Frederic Cowen, Percy Pitt, Frank Bridge, Rutland Boughton, Oskar Borsdorf, Percy Grainger, Henry Geehl and Eugène Goossens, Jr.

SOLOISTS AT PROMENADE CONCERTS.

Of the artists re-engaged for the series of promenade concerts beginning next month at Queen's Hall are to be found the names of Ellen Beck, Esta d'Argo, Ada Forrest, Carrie Tubb, Phyllis Lett, Doris Woodall, Gervase Elwes, Frank Mullings, Thorpe Bates, Murray Davey, Peter Dawson, Herbert Heyner, Robert Radford, Charles Tree, Arthur Catterall, Sidney Freedman, Louis Pécskaï, C. Warwick Evans, Max Darewski, Walford Davies, Tosta de Benici, John Powell, Cyril Scott, Johanne Stockman, Théodor Szántó, Albert Fransella and Alfred Kastner. Those who are to make their debut appearances at this season's series of concerts were mentioned in these columns last week. It may be mentioned, also, that the list of new compositions listed for this year were enumerated. As affirmed in the official circular, the leading members of the orchestra remain practically the same as before, and adhering to an admirable custom several of them will appear (as mentioned above) as soloists, composers, and conductors in the course of the season. Arthur Catterall again leads the orchestra; Frank B. Kiddle still acts as organist and accompanist, and Sir Henry J. Wood will conduct the entire series of concerts. And as from the year of their inception, the concerts will be under the management of Robert Newman.

COVENT GARDEN SEASON.

In many of the essential points pertaining to the giving of opera, the Covent Garden season of grand opera which will terminate the 28th day of this month, has been one of

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unqualified success. In reviewing the repertoire and noting its range, in realizing that among the artists there have been some of the greatest of the day, and in giving full credit to the excellent orchestra—always a feature of the operatic performances at Covent Garden, and to the ability and musicianship of its conductors, which also have included some of the great ones of the day, it may readily be seen that the Royal Opera has maintained a very high standard in all that it has undertaken this season. And mention must be made of the general improvement in the staging of particularly the new works in which the details of coloring, furnishings, costumes, and of the general ensemble have been carried out in no stinted manner, but rather on the lines of the generous and sometimes the

The libretto, however, it may be mentioned, has been adapted by Tito Ricordi from the poem by Gabrielle d'Annunzio, and the music is by Riccardo Zandonai, whose opera "Conchita" was produced at Covent Garden two seasons ago. This later work by Signor Zandonai is a great improvement in every respect over that of "Conchita." The libretto gives greater opportunity in the first place, and then the composer has developed, or made use of a more vocal and flowing line for the voices. The orchestration in many instances is superb, the mood of the story and the situation always sustained and in the accompaniment to the many recitative passages occurring throughout the work, a distinctly individual and thoroughly musical orchestration is gratefully recognized as being perfectly in accord with the sense and character of the text.

It is a marked feature of the work in all its four acts that the music is felt to be in absolute sympathy with the spirit of the poem. The work impresses as being, by far, the best of all the modern Italian operas offered by the younger Italian composers of the day. It was a very fine first performance. The opera was conducted with skill and fine musical taste by Signor Panizza, who also conducted its premiere at Turin in February of this year.

MME. EDVINA AS FRANCESCA.

Many delightful impersonations has this delightful artist given Covent Garden audiences since her London debut



Photo by Claude Harris, London, W.

SOLID GOLD PLATE PRESENTED TO MME. MELBA BY THE GOVERNOR GENERAL OF AUSTRALIA.

lavish. The first performance of Zandonai's latest opera, "Francesca da Rimini," a performance that was awaited with no little expectation, was given July 16, with Mme. Edvina as Francesca, Signor Martinelli as Paolo, Signor Cigada as Giovanni, and Signor Paltrinieri as Malatestino. The opera was conducted by Ettore Panizza, and was one of the most beautifully staged operas put on in many a season.

It is hardly necessary to go into any rehearsal of the story of Francesco and Paolo, it is too well known for that.

some few seasons ago, but in none has she reached the high standard of histrionic and vocal achievements attained by her as Francesca da Rimini. For one thing the role offers her greater scope, both histrionically and vocally as well as for the expression of deep emotional and musical feeling. And she brings to her characterization of the part the air of refinement, culture and intelligence. As she is an ideal Melisande—a role which requires like qualities, so is she an ideal Francesca. And the music lies well in her voice, which she manages with so much art, singing the softer passages with so firm a restraint, and as occasion demanded voicing so tremendous a note of intensity and passion. In no role that she sings is the beauty of her voice so fully brought into prominence.

MARTINELLI AS PAOLO.

This truly fine singer made a strikingly handsome Paolo, and sang his lines with rare musical distinction. In the first act, beautifully staged, Paolo is seen approaching the ter-

race of the palace of the Polentani, and a very romantic figure he makes seen through the magnificent wrought-iron gates through which Francesca eventually hands him a rose as a token of her approval of him. In this scene some very fine ensemble music is introduced as well as a solo for the viol da gamba. It is not, however, until the third act that Signor Martinelli's fine voice has proper opportunity, when in an effective duet with Francesca he imparted the note of the heroic, quite the note of the "grand passion" into his singing at the finish of which number part of the "house" started a tremendously spontaneous applause, but which, as so often happens nowadays at Covent Garden, was crushed out by the other part which objects à la Bernhard Shaw to any applause during the performance, and not any afterward either, because one has then to get on one's wraps and get home, or get something to eat before the curfew rings. But again in the last act Martinelli sang in glorious voice and acted his part with grace.

OTHER MEMBERS OF THE CAST.

Signor Cigada was excellent in the role of Giovanni, his voice is full and round, and he has the artistic sense. Sig-



CLARA BUTT AND HER TWO SONS.

Ray, the elder (on right) and Victor. After a long absence in Australia, Clara Butt and her husband, Kennerley Rumford, appeared at the Royal Albert Hall last Saturday week and received a great welcome, which "The Bystander" heartily endorses.

nor Paltrinieri is a fine actor; his voice, a tenor of somewhat thin quality, was not exactly suited to in character to the role of Malatestino, but he acted the part with surety and abandonment. Some very lovely music is written for the "soldiers' chorus" in the second act and for the female voices in the third.

"DON GIOVANNI" GIVEN.

The second performance of Mozart's delightful work was given July 15. The cast and conductor was as follows:

Donna Anna.....	Emmy Destinn
Donna Elvira.....	Elsa Stralia
Zerlina.....	Maggie Teyte
Leporello.....	Jean Aquistaface
Don Ottavio.....	John McCormack
Masetto.....	Pompilio Malatesta
Il Commendatore.....	Murray Dové
Don Giovanni.....	Antonio Scotti
Conductor, Giorgio Polacco.	

It was a very brilliant and enjoyable performance. Great credit is due Conductor Polacco for the masterly manner in which he kept his forces in hand. The whole performance went with a splendid rhythmic swing and graceful precision. Mme. Destinn sang the difficult music of the Donna Anna role with wonderful fluency and characterization. Mme. Stralia was an excellent Elvira, Maggie Teyte a charming Zerlina and John McCormack all he should be as Don Ottavio. In the difficult role of Leporello Signor Aquistaface proved himself an artist of undeniable ability in his acting of the part as well in the singing of it.

QUINLAN OPERA COMPANY.

Thomas Quinlan, the indefatigable, announces a third world tour and a preliminary English season opening at the Theatre Royal, in Birmingham, for a two weeks' engagement, October 12. Among the artists engaged to date

may be mentioned: Sopranos and contraltos, Perceval Allen, Jeanne Brola, Evelyn Hutchinson, Florence Morden, Agnes Nicholls, Alice Prowse, Gladys Ancrum, Mabel Dennis, Adelaide van Staveren, Edna Thornton; tenors and baritones, John Coates, Maurice d'Oisly, Hector Goldspink, Frank Millings, Sydney Russell, Spencer Thomas, William Anderson, Graham Marr, Charles Magrath, Charles Mott, Robert Parker, Robert Radford, Robert Veevers, Arthur Wynn; conductors, Thomas Beecham, Richard Eckhold and Tullio Voghera. The preliminary repertoire will include "Tosca," "Meistersinger," "Madama Butterfly," "Louise," "The Valkyrie," "Tristan and Isolde," "Carmen," "Twilight of the Gods," "La Bohème," "Lohengrin," "Aida" and "Parsifal." Special preparations are being made for "Parsifal" in the costumes and scenery to be utilized and, like the entire repertoire, it will be sung in

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English. Mr. Quinlan will open his season at Birmingham with "Parsifal." John Coates will be the Parsifal and Edna Thornton the Kundry. Signor Voghera will conduct.

THE GLASTONBURY FESTIVAL.

Early in August the Glastonbury Festival will begin a series of interesting musical, dramatic, and dancing performances, at Glastonbury. The object of the festival, as announced in the official circular, "is to help to consolidate the interest which has been aroused in the scheme for building a British playhouse for national music-drama." The foundation stone is to be laid by Sir Edward Elgar at the end of August.

The principal performers include Perceval Allen, Olive Power, Irene Lemon, Gladys Fisher, Agnes Thomas and Muriel Boughton, Mrs. Tobias Matthay, Gervase Elwes, Arthur Jordan, Frederic Austin, John Ellis, George Painter, Edward Carpenter, Margaret Morris, Margery Drew, Beatrice Filmer, Charles Kennedy-Scott, David Scott, Arthur Trowbridge, Rutland Boughton and others. A special concert with dramatic and choral dances is among the features of interest. Margaret Morris will produce new dances to the music by Granville Bantock, and the fine music from the "Valkyrie" will be danced by a company of forty dancers under the direction of Miss Morris. This closing scene from the "Valkyrie" will bring forward Perceval Allen as the Brunnhilde and Frederic Austin as Wotan. The Grail scene from "Parsifal" will also be danced by members of Miss Morris' company. A music drama in two acts by Fiona Macleod and Rutland Boughton entitled "The Immortal Hour," will be given by torchlight, and other events will include some children's operas and an Arthurian concert which will include the Tintagel Prelude from the "Birth of Arthur," by Reginald Buckley and R. Boughton.

MOODY-MANNERS OPERA COMPANY.

The Moody-Manners Opera Company opened for a short season at the Prince of Wales Theatre, July 13. The opera chosen for the opening performance was Wilhelm Kienzl's opera, "Der Kuhreigen" or "The Dance of Death," as the Moody-Manners company announce it. It is an opera of little or no attraction and in the wretched English translation it appeared to be very much worse than in its original tongue. Mrs. Moody sang very sweetly some melodious airs and Frank Christian, a tenor of some possibilities, was now and then given a chance to show what he might do under happier circumstances. Later in the week "Faust" was given with Walter Hyde in the title role; Mr. Manners as Mephistopheles, Kitty Brownless as Marguerite, Phyllis

Archibald as Siebel, and M. Bertram as Wagner. It was a better performance in many ways than that of the opening night.

Aylmer Busst conducted and the ensemble was well disciplined and not unrhythmic. Walter Hyde made a very creditable Faust and Mr. Manners, as Mephistopheles, was cast in one of his best parts. The other members of the cast have not had experience enough in the devious pathways of the boards to avoid the inevitable difficulties besetting their way, and not a few misadventures resulted from inexperienced miscalculations.

NOTES.

The engagement of the noted Russian dancer, Mme. Balachowa and Michael Mordkin at the Empire will terminate this coming Saturday. Several new dances were introduced this week including some Norwegian national dances danced in national costume and to attractively arranged music. Both dancers have had a great success at the Empire during their engagement, which has extended over several weeks.

The season of opera at Covent Garden, which will close (as above mentioned) July 28, will include among the operas listed for these closing days, the first performance of Falstaff, which will be given under Signor Polacco. The Drury Lane season will close on Saturday of next week. Joseph Holbrooke's "Dylan" is to be heard again tonight, and some performances of the Russian ballet are to be given. It is rumored that one of the Continental managers will give a six weeks' season of grand opera at Covent Garden, opening there in November. This cannot be verified at the present.

EVELYN KAESMANN.

Engagements for Grace Potter.

Grace Potter, the young American pianist, has gone to the mountains in Colorado for the summer months, where



GRACE POTTER.

she will prepare her repertoire for the winter season. Her manager, S. E. Macmillen, of New York, reports several fine engagements for her.

Serato to Play at Metropolitan.

Arrigo Serato, the noted Italian violinist, has been engaged for the Sunday evening concert at the Metropolitan Opera House, December 27. This will be one of the events of the season, as he is said to be the first Italian violinist to appear there.

Serato has many friends among the Italian members of the Metropolitan, especially Arturo Toscanini.

To write at all it is necessary to do both good and bad work—the proportion is what matters.—The Phoenix.

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Scarlatti, D.—The "Cat's" fugue.
Scarlatti, D.—"Pastorale."
Scarlatti, D.—"Sonata III" in G minor.
Scarlatti, D.—"Sonata XVII" in A.
Scarlatti, D.—"Sonata XX" in B minor.
Weber, C. M. von.—"Invitation to the Dance."
Weber, C. M. von.—"Mouvement perpetual."
Weber, C. M. von.—"Polacca brillante" in E.
Weber, C. M. von.—"Rondeau brillante" in E flat.

There is also a series of easy classics for young pianists, as carefully edited and as well printed as the more important works in the "Piano Classics." Among the easy classics are to be found:

Beethoven—"Minuet in G."
Dittersdorf, K. D. von—"German Dance."
Gossec, F. J.—"Gavotte in D."
Handel, J. F.—Minuet from "Samson."
Mozart—"Andante con espressione."
Mozart—Minuet from "Don Giovanni."

Among the more modern series is one made up of Russian works for the piano. Some of these compositions are suitable only for concert pianists of considerable skill. But there are others which are well within the scope of the average good amateur:

Alabieff, Alexander—"Nightingale."
Aleneff, E.—"Valse" in D flat.
Balakirev, M.—"Lark."
Karganoff, G.—"Adieu," melody.
Karganoff, G.—"At the Brook."
Karganoff, G.—"Berceuse" in D flat.
Karganoff, G.—"Berceuse" in E.
Karganoff, G.—"Nocturne" in D flat.
Karganoff, G.—"Petite valse" in E.
Karganoff, G.—"Serenade" in D flat.
Karganoff, G.—"Valse" in A flat.
Liadow, Anatole—"Mazurka" in F sharp minor.

Liadow, Anatole—"Music Box."
Liadow, Anatole—Two "Preludes."
Rachmaninoff, Serge—"Barcarolle" in G minor.
Rachmaninoff, Serge—"Humoreske" in G.
Rachmaninoff, Serge—"Melodie" in E major.
Rachmaninoff, Serge—"Melodie" in E minor.
Rachmaninoff, Serge—"Nocturne" in A minor.
Rachmaninoff, Serge—"Polichinelle."
Rachmaninoff, Serge—"Prelude" in C sharp minor.
Rachmaninoff, Serge—"Prelude" in G minor.
Rachmaninoff, Serge—"Serenade" in B flat minor.
Rachmaninoff, Serge—"Valse" in A.
Rubinstein—"Fourth Barcarolle" in G.
Rubinstein—"Wedding music from "Feramors."
Rubinstein—"Kammenoi-Ostrow."
Rubinstein—"Melody in F."
Rubinstein—"Polka Boheme."
Rubinstein—"Romance in F."
Rubinstein—"Romance in E flat."
Rubinstein—"Turkish March" from Beethoven's "Ruins of Athens."
Rubinstein—"Valse Caprice."
Schuett, Eduard—"A la bien-aimée."
Schuett, Eduard—"Cantabile."
Schuett, Eduard—"Canzonetta in D."
Schuett, Eduard—"Gavotte humoresque."
Schuett, Eduard—"Reverie."
Schuett, Eduard—"Romance in G flat."
Schuett, Eduard—"Valse mignonne."
Schuett, Eduard—"Valse lente."
Youferoff, Serge—"Elegie in F."

SIX LITTLE TONE SKETCHES FOR THE PIANO. By C. L. William Kern:

"Three Blind Mice," "Punchinello," "Oh, My Kitten," "The Hunter at Reigate," "Dreams," "Three Wise Men of Gotham."

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POPULAR MARCHES FOR THE PIANO, by various composers.

There are about forty of these popular marches, of which Viviani's "Silver Trumpets" is a good example.

COMPOSITIONS FOR THE PIANO. By John M. Steinfeldt: "La Petite Fileuse," "Toccata in G," "Chanson d'Amour," "A Forest Violet," "Berceuse," "What the Old Mill Told," "Country Dance," "Village Wedding Procession," "Intermezzo in A flat," "Lupita."

These pieces are of moderate difficulty for the fingers and do not demand a very highly cultured taste on the part of the pianist.

MELODIOUS STUDY PIECES, mostly of the third and fourth grade of difficulty, by modern composers, such as Stephen Heller, Wollenhaupt, Merkel, and other less widely known composers.

There are thirty-one of these pieces listed in series I of these Melodious Study Pieces.

Easy salon music, third series, consisting of some two dozen more or less popular pieces by composers who understand the tastes and requirements of the average parlor pianist.

MODERN PIANO MUSIC. Fifth series:

Cui, César—"Gondolier's Love Song."
Godard, B.—Gavotte in B.
Leschetizky, T.—"Andante," for left hand alone.
Leschetizky, T.—"Arabesque."
Leschetizky, T.—"Consolation."
Leschetizky, T.—"Melodie a la Mazurka."
Meyer-Helmund, Erik—"Arabesque."
Moszkowski, M.—"Air de ballet" in G minor.
Moszkowski, M.—"En Automne."
Pierné, Gabriel—"Serenade in A flat."
Raff, J.—"Villanella."
Saint-Saëns—"Mazurka" in G minor, op. 31.
Saint-Saëns—"Mazurka" in G minor, op. 24.

Saint-Saëns—"Le Cygne" (The Swan).
Scriabine, A.—"Nocturne" in D flat.
Scriabine, A.—"Prelude" in C sharp minor.
Scriabine, A.—"Two Preludes."
Sibelius, J.—"Romance" in D flat.
Sinding, C.—"Grotesque March."
Sinding, C.—"Serenade."
Tchaikowsky—"Valse des Fleurs."
Thomé, F.—"Souvenir" in C.

For the works by Mili Balakirev and Serge Rachmaninoff published in this series, see list of Russian works.

The sixth series of modern piano music is not yet complete. At present it contains nineteen compositions:

Borowski, Felix—"Valse" in G.
Delbrück, G.—"Berceuse."
Delibes, Leo—"Mazurka" from "Oppelia."
Durand, Auguste—"Second waltz," op. 86.
Drdla, Franz—"Souvenir."
Dvorák, A.—"Humoreske" (two editions).
Godard, B.—"Jonglerie."
Grünfeld, Alfred—"Romance" in F sharp.
Hollaender, Alexis—"Waltz" in C.
Humperdinck, E.—"Evening Prayer and Dance of the Angels" (Hänsel und Gretel).
Lasson, Per—"Crescendo."
Moszkowski, Moritz—"Scherzo-Valse."
Olsen, Ole—"Butterflies."
Olsen, Ole—"Fanitil."
Schytte, Ludwig—"Alla Marcia."
Setaccioli, Giacomo—"Canzone-Serenata."
Simonetti, A.—"Madrigale."
Zarzycki, Alexander—"Mazurka."

"Three Miniature Dances," by Percy E. Fletcher, are not only graceful and musically attractive to the student, but are also extremely well written and correct in style, each one according to its title. Each phrase of the gavotte, for instance, begins on a third beat and ends on a first beat. In each of these little dances the hand of a good musician is in evidence: "A Dainty Gavotte," "A Jolly Jig," "A Merry Hornpipe."

"OLD CURIOSITIES, THREE FANCIFUL SKETCHES," By Percy E. Fletcher: "The Old Spinnet," "The Dresden Shepherdess," "The Spinning Wheel."

These are dainty and characteristic pieces which should enjoy a wide popularity among teachers.

"Indian Sketches," by Carl Orth, is the collective title given to two fantastic compositions with a good deal of barbaric color in them as well as definite melody. They are good of their kind and they certainly suggest the wild and open life of the plain and forest. They are called "Indian Chief" and "Winniwawa," and they constitute the composer's op. 1.

We may mention, in conclusion, that many of the best of the piano works given in these lists are also to be had in four hand arrangements.

All of the music reviewed in this list is in sheet form and is supplementary to the superb collection of the Musicians Library, of which some twenty-four volumes are filled with compositions for the piano.

OBITUARY.

John Aiken Preston.

John Aiken Preston, the noted concert pianist and organist, whose home was in Boston, Mass., died on Wednesday, July 22, in Munich, Germany. It is a strange coincidence, that Mr. Preston was the accompanist for the late Mme. Nordica on several of her concert tours at the beginning of her career.

Mr. Preston was born in Dorchester, Mass., May 31, 1856, and during his lifetime was identified with the work of musical uplift in and near the city of Boston. He played as piano soloist with the Boston Symphony Orchestra, and his last active musical work was as organist at St. Paul's Episcopal Church, now the Cathedral Church of St. Paul. Mr. Preston was a great admirer of Wagner and his works, and was one of the subscribers to the fund with which the theatre was built at Bayreuth for the first presentation of "Parsifal" and for other Wagnerian performances. He will be sincerely missed by his host of friends and acquaintances, both musical and social.

Samuel Swift.

Samuel Swift, a music and art critic, died last week at the New York Hospital, aged forty-one. He was born in Newark, N. J., received a college education, later became an organist, and coming to New York embraced the profession of a music critic, writing at various times for the Mail, the Sun, and the Times. He also was a contributor to the magazines and other periodicals and did general newspaper work. In June, 1896, Mr. Swift married Ellen Mary Faulkner, of Leicestershire, England, who survives him.

IN ALL THE KEYS.

Mrs. Henry Smock Boice has artist singers before the public who are the best possible advertisement of her method of teaching. Not long ago a member of a women's quartet, the only one not studying with Mrs. Boice, called her up and said she wanted to study with her. She has been doing so and is loyal to her teacher of several years past, but feels she will gain by the change; indeed, her fine voice responds excellently to Mrs. Boice's teaching.

Max Jacobs, the violinist, assisted by a tenor, Ira Jacobs, pianist and composer (whose vocal and violin works were performed for the first time on this occasion), and by his young and talented pupil, Dorothy Marx, violinist, united in a concert at Far Rockaway, L. I., July 15. A program of piano, vocal and violin works, mostly by living composers, was performed, to the great delight of a good sized audience. The Ira Jacobs vocal and violin works created a fine impression, and altogether the concert was a musical event of importance.

F. W. Riesberg, organist, and Bessie Riesberg, violinist, played their instruments at the morning service at the Congregational Church, in their home town, Norwich, N. Y., July 19. Flattering comments were made by the large congregation on the performance of the following music:

Voluntary—
Nuptial Song Wagner
Wild Rose MacDowell
Anthem, O Lord How Manifold Barnby
Offertory, violin and organ, Celebrated Melody Golttermann
(G string alone.)
Anthem, The Radiant Morn Hath Passed Away Woodward
Postlude—
Love Sorrow (violin solo) Kreisler
Parsifal Melodies Wagner
Toccata Bach

A special summer course of six weeks' study for singers and teachers is in progress at the University of Vermont, Burlington, Vt., this summer. John W. Nichols, the well known tenor and teacher, has charge of the vocal department, and his wife, pianist, teaches piano. The cool climate and beautiful surroundings of Lake Champlain make Burlington an attractive place for study; students and teachers find it an enjoyable place to work. Study with such competent artists is a boon to those wishing to "brush up" during the vacation. Mr. and Mrs. Nichols expect a very busy season at the university this summer.

Dr. A. Madeley Richardson's lecture, entitled "A Visit to the Choir Room of Southwark Cathedral in the Year 1908," has met with great appreciation, and he has consented to deliver it again at the annual convention of the National Association of Organists, Ocean Grove, August 11. The vocal illustrations will be rendered, as usual, by Dr. Richardson's daughters, Mary, Hester and Elfrida Madeley Richardson.

Louise Gerard Thiers sends greetings from Munich, Germany, and says:

"Why don't they give 'Die Entführung' and particularly 'Cosi fan tutti' at home? It is so delicious. The 'Marionetten Theatres' here are a revelation, Mozart, Gluck, etc. . . . Am having a glorious time and am taking a fine Rhine trip, on my way to Paris.
Earnestly yours,
L. G. T."

Rose Schulze Berge, solo soprano of Central Baptist Church, New York, is spending the summer at Twilight Park, Haines Falls, the Catskills, with a small but very important portion of her family.

Lucille Love, of the Ziegler Vocal Studios, is in Seattle, Wash., appearing in "The Gold Seal Mystery" at the Alhambra Theatre. She does a "barefoot dance" in an attractive flowing robe costume, with loose curls, etc., in connection with her role. A local daily paper devotes a column of space to an interview with her, quoting her experience and success in New York, where she will return in the early autumn.

John W. Nichols has been engaged as soloist for the Chicago Mendelssohn Club and also for "The Messiah" with the Chicago Apollo Club, December 25 and December 27. Mrs. Nichols and he also give their joint recital at Columbia University, as previously, on December 10, and a similar recital November 17, for Lawrence Conservatory, Appleton, Wis. November 12 they appear together before the Twentieth Century Club of Marshalltown, Ia. This summer finds them engaged in teaching and giving public performances for the University of Vermont, in Burlington, where Mr. Nichols has charge of the vocal department.

Umberto Sorrentino writes from Paris of his interest-

ing journey, sending a birdseye view of the "City of Light," taken from the Eiffel Tower. He will return to New York the end of September.

Eleanor Patterson, the American contralto, sang with success in Lock Haven and Berwick, Pa., a fortnight ago. These were the last two concerts of her present trip. Sunday, July 19, she sang at Ella Wheeler Wilcox's musicale at her home, Short Beach, Conn.

Mrs. Walter H. Robinson, of New York, was the organist for the Trudeau-Garretson wedding at St. John's in the Wilderness, Paul Smith's, Adirondack Mountains. Mr. Robinson and Mrs. Robinson have had charge of the music at this church for a dozen years past.

Grace Donohue, of St. Paul, was the first student to receive the degree of bachelor of music at the University of Minnesota.

An attempt has been made on the part of the management of the Kennywood, Pittsburgh, park Sunday concerts, to present music which appeals to all tastes.

Recent San Francisco (Cal.) musicales included a two-piano recital under the direction of Mrs. Oscar Mansfeldt, she being at the second piano in each number. Those appearing were Maurice Robb, Hazel Horst, Mildred Potter, Edna Goeggel, Edna Montague, Marie Campbell. Another musicale represented student work under the direction of Mary Alverta Morse. About twelve singers appeared in the program.

Silvio Lavatelli, the cellist, was guest of honor at a recent musical evening, given by Mr. and Mrs. Pasmore, of San Francisco, Cal.

Anna von Meyerinck has been appointed special teacher of music at the Tamalpais Union High School at Mill Valley Junction, San Francisco, Cal., and will be in charge of a sight-reading class, an orchestra and chorus.

Gov. Walsh, members of his staff and other State and city officials attended the opening of the Singing Fest of

eral tours of Europe with the Gewandhaus Quartet, of Leipzig, and at Berlin and Leipzig played all the sonatas of J. S. Bach for the violin alone and the caprices of Paganini—forty-two different movements—entirely from memory. He was also concertmeister of the Royal Orchestra at Berlin.

Through means of a fund raised by a number of well known business men of the city, the Salt Lake City public will have opportunity to hear a band concert each Saturday evening during the summer season.

Semi-weekly open air concerts are given under the auspices of the Outdoor Art League and other Louisville Ky., civic organizations.

Nowata, Okla., has an all saxophone band.

Marian Powell, daughter of Alma Webster Powell, of New York, was the soloist at Ida Webster Gaylord's pupils' piano recital, Women's Clubhouse, Springfield, Mass., on a recent date.

The following participated in a concert given in the Gloucester Street Convent, under the auspices of the tertiaries of St. Dominic, Ottawa, Canada: T. Stringer, E. Bambrick, L. Moran, Nettie O'Boyle, Margaret Walsh, Ilda Fitzpatrick, Alice O'Leary, F. P. Bennett, Gertrude Stringer, Muriel Smith and Master Harry Fitzpatrick.

The annual meeting of the Clayton County Society of Musicians was held at Garnaville, Ia., the week of July 4. Judge James O. Crosby, who is more than eighty-six years of age, is the president of the society.

Virginia Boston, of Nashville, Tenn., who won a gold medal for efficiency in the classes of Mattie Ezell last winter, appeared in a recent recital.

Dorothy Bacon, who has been instructor of music at Ashland (Ohio) College, has resigned her position and will study music abroad next year. Ruth Whitehead, of Dayton, Ohio, will occupy her place.

Violin classes of Winnifred Lynch gave their fourth annual recital in Wakelin Hall, Springfield, Mass. The pupils were assisted by Arthur Lynch, tenor; Anna Laporte, pianist; Helena Toepfert, reader, and Arline Lynch, cellist. Among those who took part were Charles Hickey, Rose Delaney, May Kirkpatrick, Walter Wilson, Mary Markey, Cornelius Sullivan, John Moriarty, Leo Menard, Stanley Smith, Kathryn Norris, Robert Lynch, Alfred Welsh.

Pupils of Emma Bosshart gave a June piano recital at York, Pa.

Rosina O. Jordan, a McKeesport, Pa., girl, who was graduated recently from the Thurston special school, was selected as piano soloist to the National Association of Women's Clubs at East Liverpool, Ohio. Miss Jordan is also a vocalist.

Janesville, Wis., has a Moose band too.

Pupils of E. M. McCarthy, Rochester, N. Y., gave a July musicale at her studio.

The men's and the women's glee clubs of Simpson College, Indianola, Iowa, composed of sixteen members each, have been making an 8,000-mile tour. Ellis G. Rhodes, vocal instructor, and Everett M. Olive, teacher of piano, are the directors of the trip, and Mrs. Rhodes and Mrs. E. M. Shaw, the chaperones.

The following taken from the Birmingham, Ala., Age-Herald echoes the compendium of sentiment which open air concerts, both band and orchestral, are arousing throughout the United States:

"I have never seen a crowd that seemed to enjoy good music more than that which gathered at Avondale Park Sunday," said an old citizen.

"We sometimes hear the remark that the people want to listen only to the so-called popular music. Well, Sunday's program, while not classic—severely classic music would be a mistake—contained only compositions of artistic merit.

"The concerts in Capitol Park on Tuesday and Friday nights attract big crowds and few persons, indeed, who attend complain of too much high class music."

Margaret Shalliday, of Chattanooga, Tenn., sang at the American Woman's Club in Berlin, Germany, at a concert given by Frantz Proschowsky. Other Chattanooga vocalists who have recently studied abroad are Eloise Baylor and Saba Doak.

Recent Portland, Ore., recitals were given by pupils of Lina Linehan, voice and piano, and Bessie M. Purdy, piano. Birmingham, Ala., has a Music Study Club of three hundred members. Through this club the Southern city will be enabled to hear many famous musicians next season. Edgell Adams is the chairman of the program committee.

Choral music in Toronto includes the Mendelssohn Choir, Dr. Vogt founder and conductor; the National Chorus, Dr. Albert Ham, conductor; the Oratorio Society, Dr. Edward Broome, conductor; the Schubert Choir, H. M. Fletcher, director. In connection with the Schubert Choir are the two choirs of the People's Union, which are under the same leadership.

Other Toronto choirs are the Madrigal Society, conducted

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the Fidelity Musical and Educational Association. The association is connected with the Fidelity Club, of West Roxbury, Mass.

The nineteenth annual pupils' recital of the Southern College of Music was held at the Tulane Theatre, New Orleans, La.

Gertrude Herold, Mrs. J. A. Hoskins, Harry Brooks, Florence French, Mrs. Cecil Stuller, Blanche Potter, Mrs. V. E. Moore and Leila Gardiner furnished the musical numbers at the MacDowell Club concert, Baker, Ore., late in June.

Norwegian music interests especially Margaret Wilson, the President's eldest daughter. Miss Wilson is a pupil of Ross David, Carnegie Hall, New York.

Mabel Linton entertained a few of her pupils at a musical literature meeting last week as the closing event of her season. A buffet luncheon followed the program and among those present were Catharine McElroy, Katherine Floecker, Gertrude Phillips, Marjorie McCarty, Georgia Long, Margaret Johnson, Rose Killian and Gertrude Smallwood.

Albert Dooner, a Philadelphia composer, was represented on a recent program of the Wassili Leps' Orchestra, at Willow Grove Park, Philadelphia. The composition played is an overture, heard for the first time in public. Last year Leps played two Dooner compositions.

Alexander Sebald, the violin virtuoso, has been appointed concertmeister of the Philadelphia-Chicago Opera Company. He was a protegee of Franz Liszt and was concertmeister of the Royal Orchestra at Budapest. He made sev-



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by Francis Coombs, the Hambourg Choral Society, which this year had a Jewish chorus of four hundred voices; J. M. Sherlock is the director; the Sons of England Choral Society of eighty voices, Penhall C. Rees, conductor; and the Glee Singers conducted by Albert Downing.

Ruby Manning's piano recital occurred at her home in Nashville, Tenn., on a recent afternoon and evening. Five thousand people are said to have been in attendance at the first band concert of the season in Menasha, Wis., recently.

John Adam Hugo's piano pupils in Bridgeport, Conn., gave a recital in Warner Hall, July 2. Four of Mr. Hugo's works were played by the pupils.

Virginia Watson Hatley, wife of a sawmill owner and real estate dealer, Prescott, Ark., has composed the music to James Whitcomb Riley's "The Brook."

Mrs. B. H. Gottsman, soprano; Robert C. Stearns, violinist, and Marie Hansen, accompanist, assisted Marie McCourt's pupils at a July, Washington, D. C., recital.

Pupils of Harold S. Briggs, assisted by Karl Schueller, tenor, gave a recital in Scranton, Pa., late in June.

Arthur George, baritone, of Toronto, Canada, is spending the summer in Italy with his sister Margaret.

The second annual Provincial Music Festival was held in Saskatoon, Saskatchewan, Canada. The city of Saskatoon won all nineteen prizes. The other twenty-six prizes were distributed among the various cities and towns in the Province. The judges were Dr. A. S. Vogt, of Toronto; W. H. Hewlet, of Hamilton, and Rhys Thomas, of Winnipeg.

Edmonton won at the seventh annual festival of the Alberta Music Competition Association, held in that city.

Pupils of Mary Geyer, Irene Segar, Mary Blue and Charles A. Ridgeway gave a recital at the Dayton, Ohio, Conservatory of Music, in early July.

Mme. Hassler-Fox Praised.

L. M. Ruben, the well known manager, of New York, has sent the following communication from Highmont, N. Y.:

"Mme. Hassler-Fox, the American contralto, achieved another great success and added to her constantly increasing list of admirers by her splendid singing here on Sunday evening.

"Mme. Fox was the soloist with the symphony orchestra playing here under the direction of Mr. Zaveleff, assistant conductor of the Metropolitan Opera House orchestra. All of the singer's numbers were enthusiastically received by a large audience, composed considerably of Metropolitan Opera subscribers, and she was repeatedly recalled. Mme. Fox sang in French an aria from 'Samson and Dalila,' and, later on, a group of songs in French and English by Luckstone and Leoni. Her admirably clear diction caused marked comment.

"Everyone was charmed with her expressive, finely schooled voice, personal beauty and presence, and unaffected manner. Mr. Zaveleff has re-engaged Mme. Fox, and she will appear with his orchestra in some concerts in New York next winter."

More Borwick Engagements.

Leonard Borwick has been engaged for two concerts with the New York Symphony Orchestra, the first in January, and for a pair in the early part of March.

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LOS ANGELES MID-SEASON EVENTS.

Lyric Club Holds Annual Election—Mrs. Catherwood's At Home—Russian Music Given—Music Teachers' Associations Meet—A Pupils' Recital.

1110 West Washington Street,
Los Angeles, Cal., July 13, 1914.

The annual election of the Lyric Club was held in Symphony Hall last week. The officers and club entertained at a social tea and a program was given under the direction of Isabel Isgrigg, chairman of the music committee. The officers elected were: Mrs. Henry P. Flint, president, who will serve a second term; Mrs. John W. Thayer, first vice-president; Mrs. W. R. Tanner, secretary; Mrs. George Sloan, financial secretary; Mrs. J. R. Mathews, treasurer; Mrs. Frank Collier, librarian; Mrs. Carl Johnson, assistant librarian, and the following directors: Mrs. William H. Jamison, Mrs. J. W. Eccleston, Mrs. J. R. Moyse and Ella B. Hanna, president of Harmonia Club.

J. B. Poulin, who has directed the club for the past ten seasons with such marked success, will continue, and Mrs. Hennion M. Robinson, whose wonderful accompaniments have been the inspiration of the club for several years, will again be the official accompanist. The music committee for the year will be: Eleanor D. Smith and Kie Julie Christin to assist Miss Isgrigg; voice, with Mrs. George McIntyre as chairman, assisted by Mrs. C. A. Post and Maude Carolyn Gilbert.

LAST AT HOME OF THE SEASON.

Jane Catherwood closed the season with a final "at home" Monday evening, June 29, at which she entertained about two hundred guests. Departing from her usual custom a formal program was given, in which Mrs. Catherwood was assisted by Raoul Laparra, pianist and composer; Robert Alter, cellist; W. H. Mead, flutist, and Kassa Bailey, accompanist.

Mr. Laparra has won a very warm place for himself during his sojourn this year in Los Angeles, and it was a great treat to be able to hear him once more, as he will probably leave the latter part of the summer. His great genius as a composer and his brilliant pianistic talents have been much admired; his modest personality and sincerity have not been the least factors in his pronounced success.

Robert Alter came from Boston last September and is a great acquisition to the musical circle. He was connected with the Boston Symphony for a number of years, and was a pupil of Alfred Schroeder; his performance on this occasion proved him to be a cellist of very pronounced ability, the possessor of a beautiful and vibrant tone, together with genuine musicianly interpretation.

W. H. Mead, for many years one of the leading flutists in Los Angeles, played the obligato for Mrs. Catherwood's Echo Song, giving great pleasure with his artistic work.

Miss Bailey, the accompanist, is a young girl, a pupil of Philo Becker, who shows the gift necessary for truly artistic accompaniment.

Next season Mrs. Catherwood will resume these monthly musicales and receptions.

MUSIC TEACHERS' STATE ASSOCIATION.

The local Music Teachers' Association gave its monthly program on Friday night, July 3. This will be the last until next October. A very delightful program was given by Mary West, pianist, and Robert Alter, cellist. Mrs. West is a pianist of exceptional ability, who has had the advantage of not only studying but teaching abroad.

STATE ASSOCIATION CONVENTION.

The MUSICAL COURIER correspondent is on the point of leaving to attend the State Association Convention at San Diego, a full report of which will be sent next week.

RUSSIAN CHAMBER MUSIC PROGRAM.

Before leaving for San Diego, Jaroslav Zielinski and the Misses Fuhrer, assisted by Miss Cieselska, soprano, gave a program of Russian chamber music at the home of Mr. Zielinski, on Sunday afternoon, July 12.

MINNIE HANCE'S PUPILS IN RECITAL.

Minnie Hance presented the following pupils in a song recital Wednesday afternoon, July 8, at the Y. W. C. A. Building: Mmes. Robert Bacon, Ethel Mason, Gene Crossman, Thomas Capell; Marie Loudon, Ruth Godsmark, Alfreda Holtzgrafe, Helen Gridley, Alice Nelson, Annie Laurie Terry, Rose Stammer, and Tracy Budington. A long and elaborate program reflected credit on both teacher and pupils. Lorna Gregg's accompaniments afforded great pleasure.

JANE CATHERWOOD.

Charlton Praises Contralto and Pianist.

On Loudon Charlton's recent trip abroad nothing impressed the New York manager more than the marked advance which Mme. Clara Clemens-Gabrilowitsch had made in her art since her departure from America. The wife of the Russian pianist has always been the possessor of a contralto voice of unusual depth and clarity, but its qualities, according to Mr. Charlton, have been made immeasurably finer under the painstaking coaching to which it has been subjected in the last two or three years. Mme. Gabrilowitsch will be heard not only in individual recitals, but in several joint appearances with her distinguished husband.

"As a lieder singer," declares Mr. Charlton, "I firmly believe Mme. Gabrilowitsch will soon occupy a conspicuous position. Her voice is a large one and of a very unusual quality, while she uses it with unmistakable artistry. When Mr. Gabrilowitsch makes his first Aeolian Hall appearance in January, Mme. Gabrilowitsch will share the program with him, and I feel confident her singing will make a deep impression."

Included among the American cities where recital appearances have already been booked for Gabrilowitsch, in addition to orchestral engagements with practically all the leading symphony orchestras, are Pittsburgh, Chicago, New Orleans, Grand Rapids, Holyoke, Hartford, Utica, Baltimore, Washington, Albany, Dobbs Ferry, Boston, Brooklyn, Buffalo, St. Louis, Duluth and Northampton.

A typical tribute to the art of Gabrilowitsch was that paid by Reginald de Koven, when the pianist was last heard in Carnegie Hall. "I was so absorbed in the artistic interpretation of the music," wrote Mr. de Koven in the World, "that the mere mechanics of it passed me by—a compliment of itself to the player. Yet I should mention Gabrilowitsch's pure, compact and discreet dynamics, skillful pedaling and wonderfully suave, mellow, singing tone, and delicacy and fluency of execution. Altogether I have not enjoyed as much or been moved more by any piano playing this season, and if constant applause may be taken as a token the audience was entirely to my way of thinking."

Mme. Samaroff's American Tour.

Olga Samaroff will open her next American tour with the Philadelphia Orchestra in Philadelphia, November 6 and 7. Her reappearance in Boston will take place in Symphony Hall on the afternoon of November 15. She will also play in Detroit, Cleveland and Buffalo with the Philadelphia Orchestra. Later in the season she will play with the Chicago Symphony Orchestra and also with the St. Louis Symphony Orchestra. Mme. Samaroff's southern tour which will open on March 1 in New Orleans, will continue until the 17th.

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